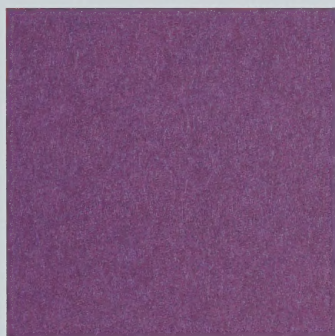
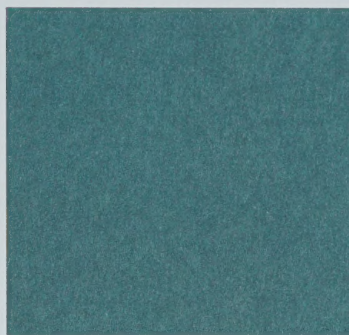
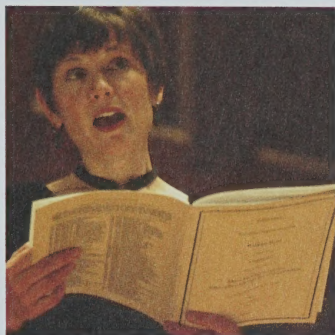


2006-2007 *Season*



Handel

AND

Haydn

SOCIETY

®

Inspired ORCHESTRA
Rousing CHORUS





Landry & Arcari

ORIENTAL RUGS & CARPETING

Antique & New Hand-Woven Rugs • Fine Carpeting

**BEST OF
BOSTON
2006**

Awarded by Boston magazine

333 Stuart St. Boston • 617-399-6500
New Salem Showroom! 63 Flint St. Salem
www.landryandarcari.com • 800-649-5909

HAYDN'S The Seasons

192nd SEASON

Cover Photos: Michael Lutch

Letter from Marie-Hélène Bernard	3
Board of Governors/ Board of Overseers	5
Program	7
Program Notes	8
Artist Profiles	13
Orchestra Roster	15
Text and Translation	16
2007-2008 Season Preview	32
Artistic Leadership	35
Administration	35
Contributors	36

"I was the sales guy. She was the strategist. For thirty years, we saw our business grow. Now, we get to see each other; we get to see the world; we finally get to see that it's all been worth it."



TRUST YOUR HEART

At Fiduciary Trust, our investment advisors help individuals and families manage their assets to ensure that their retirements are as gratifying as their careers. Talk with us. Tell us what's in your heart.

Call Gren Anderson at 617-574-3454 or visit us at fiduciary-trust.com.

FIDUCIARYTRUST

Managing Investments for Families since 1885®

- Investment management • Estate and financial planning
- Corporate trustee • Estate settlement

A Message

FROM MARIE-HÉLÈNE BERNARD



Dear Friends:

It gives me great pleasure to welcome you to this final subscription program of Handel and Haydn Society's 192nd season. I am thrilled and honored to join this esteemed period-instrument ensemble as the new Executive Director and CEO.

I look forward to meeting you, the concertgoers and donors who make our performances possible, and to working with our wonderful artists to further the Society's longstanding tradition of excellence. I welcome your suggestions and comments, and encourage you to contact me at mhb@handelandhaydn.org.

3

Next season, Handel and Haydn Society presents masterpieces by Bach, Haydn, Beethoven, Handel, and Mozart. I invite you to experience this beautiful music by renewing your subscription or securing your seats today. Our Box Office Manager, Sue D'Arrigo, and her staff are happy to assist you with your order.

The future of Handel and Haydn Society is bright, and I am excited by what we will accomplish together. I hope that you enjoy this performance of Haydn's magnificent oratorio *The Seasons*.

Sincerely,

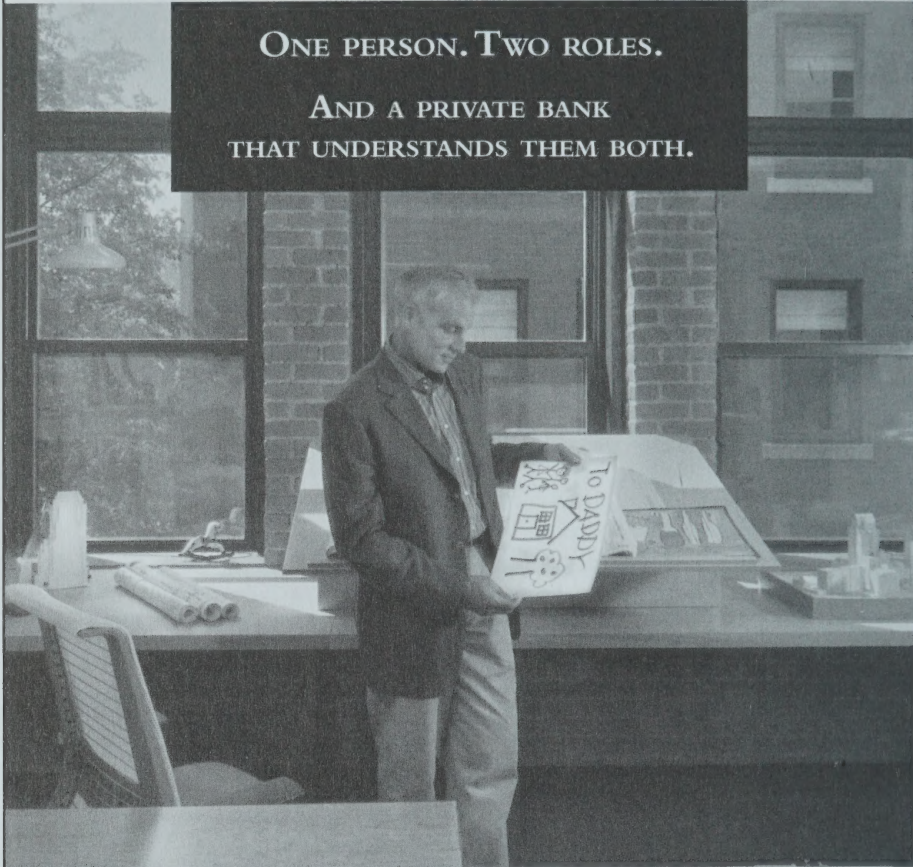
A handwritten signature in dark ink, appearing to read 'Marie-Hélène Bernard', with a long, flowing tail extending to the right.

Marie-Hélène Bernard
Executive Director and CEO
Handel and Haydn Society

DEPOSIT AND CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT • COMMERCIAL BANKING

ONE PERSON. TWO ROLES.

AND A PRIVATE BANK
THAT UNDERSTANDS THEM BOTH.



When you are managing a growing business and a growing family, your multiple roles keep you busy. Fortunately, there is a local bank that represents a better investment of your valuable time: Boston Private Bank & Trust Company. At each of our offices, we offer a full range of personal, commercial and investment services with the individual attention that makes private banking with us distinctive. On a deeper level, we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

**BOSTON PRIVATE BANK
& TRUST COMPANY**

Please contact Mark Thompson, Chief Executive Officer, at (617) 912-4210
or mthompson@bostonprivatebank.com
www.bostonprivatebank.com



Member of Boston Private Wealth Management Group



BOARD OF GOVERNORS

Todd H. Estabrook, Chairperson

Deborah S. First, Vice Chair
John Robert Held, Vice Chair
Karen S. Levy, Vice Chair
Mary B. Nada, Vice Chair

Susan M. Stemper, Vice Chair
Joseph M. Flynn, Treasurer
Winifred I. Li, Secretary

Amy S. Anthony
Julia Cox
Willma H. Davis
Mark E. Denneen
John W. Gerstmayer
Nicholas Gleysteen
John W. Gorman
Roy A. Hammer
Elma S. Hawkins
Benjamin Kincannon
David H. Knight

Brenda Marr Kronberg
Laura M. Lucke
Walter Howard Mayo III
Barbara E. Maze
Sandra Sue McQuay
Patricia Collins Nelson
Alice E. Richmond
Timothy C. Robinson
George S. Sacerdote
Holly P. Safford
Robert H. Scott

Michael S. Scott Morton
Catherine Taylor
Wat H. Tyler
Elizabeth P. Wax
Kathleen W. Weld
Janet P. Whitla
Jane Wilson
Ronald N. Woodward
Christopher R. Yens

GOVERNORS EMERITI

Leo L. Beranek

Jerome Preston, Jr.

Rawson L. Wood

5

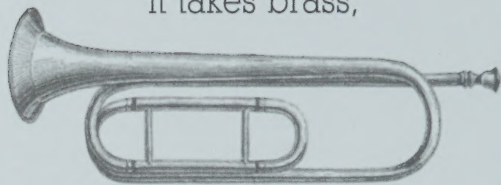
BOARD OF OVERSEERS

William F. Achtmeyer
F. Knight Alexander
Robert C. Allen
Martha Hatch Bancroft
Afarin O. Bellisario
Julian Bullitt
T. Edward Bynum
Edmund B. Cabot
Barbara D. Cotta
Elizabeth C. Davis
Thomas B. Draper
Howard Fuguet

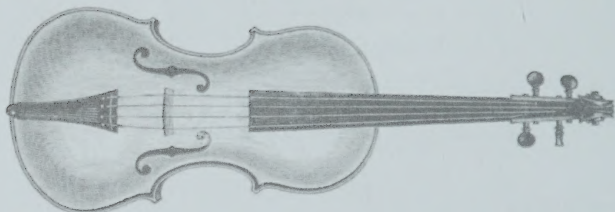
Stephanie JL Gertz
Peter T. Gibson
Eugene E. Grant
Arline Ripley Greenleaf
Mary Dalton Greer
Suzanne L. Hamner
Robin J. Hanley
Joyce H. Hanlon
Anneliese M. Henderson
Dieter Koch-Weser
George Levy
Lois Lowry

Patricia E. MacKinnon
Peter G. Manson
Betty I. Morningstar
Richard Ortner
Winifred B. Parker
Catherine E. Peterson
Judith Lewis Rameior
Carol Russell
Michael Fisher Sandler
Robert N. Shapiro
Jeffrey S. Thomas
Rya W. Zobel

To keep the
Handel and Haydn
Society in business,
it takes brass,



pluck



and some real bravissimo.



If you're wondering how this remarkable organization continues to prosper after 191 years, it's due to the loyalty of patrons like you and the support of companies like Brookline Bank. We're proud to be the official sponsor of the 2006-2007 season of the Handel and Haydn Society. Visit any of our 16 Greater Boston locations and see how we can help you prosper.

Brookline Bank That's how.

Visit any of our 16 Greater Boston locations to see why we were recently voted the best community bank in Greater Boston. 877-668-2265 BrooklineBank.com

HANDEL AND HAYDN SOCIETY

Sir Roger Norrington, Artistic Advisor

Grant Llewellyn, Principal Conductor

Christopher Hogwood, Conductor Laureate

Program

2006-2007 SEASON

Friday, April 13, 8.00pm

Sunday, April 15, 3.00pm

Symphony Hall, Boston

Sir Roger Norrington, conductor

Die Jahreszeiten (The Seasons)

Franz Joseph Haydn
(1732-1809)

Spring

Summer

—INTERMISSION—

Autumn

Winter

Karina Gauvin, soprano (Hanne)

Christoph Genz, tenor (Lukas)

Günther Groissböck, baritone (Simon)

7

The Sunday performance of The Seasons will be broadcast live on WGBH 89.7 FM.

The program runs for approximately two and a half hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

Program Notes

COME, ETERNAL SPRING!

Haydn had heard Handel's *Messiah* and *Israel in Egypt* during his first trip to England in the early 1790s and was deeply impressed. At the "Hallelujah" Chorus he famously wept: "He is the master of us all!" His London manager, Salomon, asked

NOTES IN BRIEF

The Seasons was first performed privately in the rooms of Prince Schwarzenberg in Vienna on April 24 and 27, and on May 1, 1801. Haydn conducted those as well as two performances for charity December 22 and 23. The three vocalists represent archetypical country folk: Simon (bass), Lucas (tenor), and Hanne (soprano). The solo voices are the same as those scored for *The Creation* of 1798. Both oratorios had an enormous impact on Haydn's former student Ludwig van Beethoven, whose "Pastoral" Symphony (No. 6) could not have been written without them.

The oratorio is divided into four parts: These correspond to Spring, Summer, Fall, and Winter and draw parallels between the rhythm of the seasons and the rhythms of our lives. Like other oratorios, *The Seasons* uses recitatives, arias, ensembles, and choruses. Its text is a German translation by Baron Gottfried van Swieten of James Thomson's 1730 poem based on Barthold Brookes's earlier translation. Three years previously, Swieten had provided a version of the Book of Genesis for Haydn's *The Creation*.

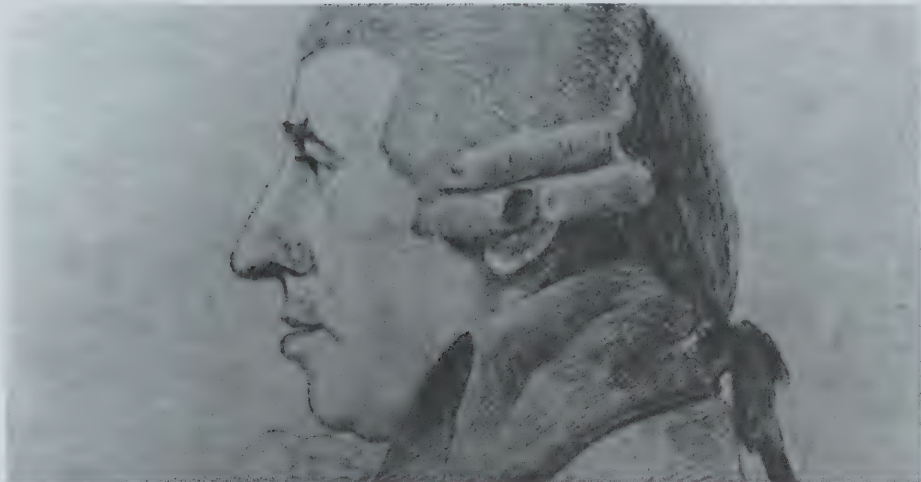
The Seasons is Haydn's last major work; he died eight years after the premiere. The last two oratorios described the world as he knew it, and could have only been written by someone who loved nature as much as Haydn.

him to write an oratorio and gave him a libretto on *The Creation of the World*.

Back in Vienna, Haydn was encouraged to compose the oratorio by the court librarian, Baron Gottfried van Swieten, who had founded a society to sponsor private performances of Handel's oratorios. Swieten was a nobleman, diplomat, poet, and sometime composer who was also friends with Mozart and his wife, as well as C.P.E. Bach, and to whom Beethoven would dedicate his First Symphony. The Baron translated into German the libretto Haydn had brought back from England and fashioned it into *The Creation*.

The success of *The Creation* in 1798 led Haydn and Swieten to collaborate on a second oratorio, *The Seasons*, based on James Thomson's popular poem. Swieten not only had to retranslate the work into German, but also to pare down the length of the poem, to interpolate brief sections from other sources, and to write the final verses for the oratorio on "the Last Trumpet," the meaning of life, and eternal afterlife. Swieten's musical association paid Haydn 600 ducats for the new work.

The two oratorios are similar in their view of the wonders of Nature and reverence toward the Creator. Haydn was a devout Catholic and had recently written important masses. A religious character, tone painting, and the pastoral tradition all pervade this secular work.



Franz Joseph Haydn

The humanist, 18th-century view of the pastoral is evident in the choice of three simple country folk—Simon, Hanne, and Lucas—tell the story, rather than the angels in *The Creation*. Each season begins with a tone poem and ends with a chorus. A rousing chorus including a hunting song with horn calls, another celebration with dancing peasants and drinking, references to “noble toil,” and—in a foreshadowing of the third movement of Beethoven’s Pastoral Symphony—a loud thunderstorm all appear. Haydn evidently remarked that his whole life had been spent being industrious and that this was the first time, in “Autumn,” that he was ever asked to write a chorus in praise of toil. “Winter,” like Beethoven’s Fifth Symphony, begins in C Minor and ends in C Major (the same key in which God speaks in *The Creation*, and where the analog from Chaos to Light is similar).

Word painting abounds: for example, the second part, “Summer,” opens with the portrayal of a sunrise, complete with a bird song in the oboe, while later rustic horn calls are heard, a drought is symbolized by muted strings and thunder expressed by timpani, and at the end croaking frogs, quail, and crickets all appear. “Autumn” boasts a hunt with horn signals, dogs barking, and a bird shot by a hunter, as well as a drinking scene.

Charles Rosen wrote, “*The Seasons* and *The Creation* are descriptions of the entire universe as Haydn knew it.” He continued: “The greatness of the two oratorios lies in their range of expression, and for once Haydn equaled Mozart’s breadth if not his control. *The Seasons* makes an unabashed appeal for popular favor; as early as the fourth number in ‘Spring,’ Haydn shrewdly quotes the tune from the “Surprise” Symphony that had become so popular. But this is not the only allusion to Haydn’s previous works; the closeness of ‘Sei nun gnädig,’ No. 6, to the slow movement of Symphony No. 98 is almost as candid as the quotation from the *Andante* of the Surprise in ‘Spring.’”

Haydn remarked that his whole life had been spent being industrious and that this was the first time he was asked to write a chorus in praise of toil.

Haydn had spent two years on *The Seasons*. “Winter,” however, seems to have reminded the aging Haydn of his own declining years. Perhaps we should view its somber orchestral introduction as

Haydn's farewell to music itself. Indeed, illness threatened but failed to postpone the premiere. Soon after the successful premiere in Vienna, April 24, 1801, Haydn became too weak to compose.

"When he finished it, he was written out. The last years of Haydn's life, with all his success, comfort, and celebrity, are among the saddest in music. More moving than the false pathos of a pauper's grave for Mozart (who was buried there only because Swieten advised the economy to Constanza) is the figure of Haydn filled with musical ideas which were struggling to escape, as he himself said; he was too old and weak to go to the piano and submit to the discipline of working them out," according to Rosen.

Haydn wrote Clementi: "In the meantime I inform you that the music to my *Seasons* has been received with the same unanimous approval as *The Creation*; indeed many go so far as to prefer it, on

account of its [greater] variety." And to Pleyel he wrote that *The Seasons* had enjoyed an "unparalleled success."

Sir Roger Norrington feels that *The Seasons* "is a beautiful piece, even better than *The Creation*. The orchestra is perfect and the singing parts are perfect. The music praises itself." James Webster suggests, "Taken together, *The Creation* and *The Seasons* represent the history of the world, from the beginning of time and the Creation of Light, to the Day of Judgment and then the end of time."

-Andrea Olmstead

Ms. Olmstead has been the Society's Christopher Hogwood Research Fellow since 2005. The author of three books on Roger Sessions and of Juilliard: A History, she has published numerous articles and CD liner notes, produced recordings, and taught Music History for 32 years.

"THE MOST DARING OF IMAGINATIONS"

G. A. Griesinger, the critic for the important *Allgemeine Musikalische Zeitung* (the *General Musical Journal*) wrote on May 2, 1801: "Silent devotion, astonishment, and loud enthusiasm succeeded one another with the listeners; for the most powerful penetration of colossal ideas, the immeasurable quantity of happy thoughts surprised and overpowered even the most daring of imaginations.

"The very subject of this poem invites everyone to participate. Who does not long for a return of spring? Who is not crushed by the heat of summer? Who does not rejoice over the fruits of autumn? To whom is the numbing frost of winter not tiresome? The wealth of such a subject makes great demands on the poetry. But even if all are fulfilled, a special talent is required for judging musical effects, choosing the meter, and for making a useful order out of the various sections, and this can only be accomplished by a poet who himself has penetrated the secrets of music. Since the reader may acquaint himself with the poem through this musical journal [in an appendix], he will be in a better position to see for himself just what Haydn had to do. That he did all this to perfection, however, is the unanimous opinion of the public here. Every word, under the hands of this musical Prometheus, is full of life and perception. Sometimes the melody of the voice delights, sometimes we are shaken, as a woodland torrent that bursts over its banks, by the mighty entrance of the orchestra; now one delights in a simple, artless expression; or one admires the sumptuous richness of swift and bright harmonies. From the beginning to the end, the spirit is involuntarily swept along by emotions that range from the most naive to the most artful, from the commonplace to the most sublime."

Inspired ORCHESTRA
Rousing CHORUS

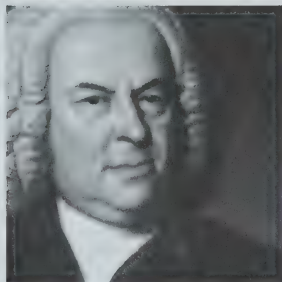
Handel

AND

Haydn

SOCIETY

INTRODUCING THE **Bach** EXPERIENCE



Enjoy performances of Bach's sacred cantatas in context at Memorial Church at Harvard University. Esteemed Bach specialist **MARY DALTON GREER** conducts members of the Handel and Haydn Society Orchestra in these concerts.

LONGING AND JOY: CANTATAS FOR TWO VOICES

SUN, APRIL 29 AT 3PM

Memorial Church

From deep spiritual yearning to sheer delight, these three works performed by soprano **DOMINIQUE LABELLE** and baritone **CHRISTOPHEREN NOMURA** please the ear and nourish the soul. Features Cantatas 32, 49, and 58.

HUMANITY AND TRANSCENDENCE: SOLO WORKS FOR ALTO

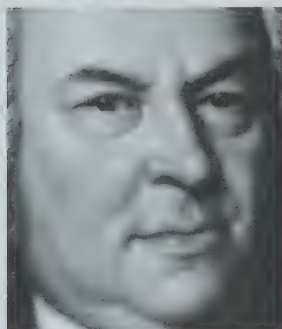
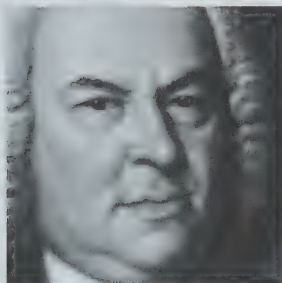
SUN, MAY 13 AT 3PM

Memorial Church

Experience these surpassingly beautiful cantatas sung by gifted young mezzo-soprano **BRENDA PATTERSON**. Includes Cantatas 82, 169, and 170.

TICKETS ARE \$35, \$25 AND \$15.

617 266 3605 • www.handelandhaydn.org



camdenwriters.com

Oral Histories
& Memoirs
for Individuals,
Families and
Family
Businesses.

phone:
207-729-0911



*We hope you enjoy the concert! And remember,
CamdenWriters Gift Certificates make a perfect gift!*

BOSTON BAROQUE'S BEETHOVEN

Symphony No. 5
Symphony No. 8
Plus Mozart, virtuoso arias
featuring the amazing
male soprano Michael Maniaci

Friday, May 4 • 8pm
Saturday, May 5 • 8pm
NEC's intimate Jordan Hall

TICKETS: \$23-\$62

617/484-9200
www.bostonbaroque.org



MUSICA SACRA

MARY BEEKMAN
ARTISTIC DIRECTOR

*"The ensemble is known for its
pure, balanced tonal quality,
superb intonation and diction,
and expressive flair through
repertoire ranging from the
14th-century to hot-off-the-press."*

—THE BOSTON GLOBE

Spring 2007

SATURDAY, MARCH 31, 2007, 8:00 PM

Yearning for Peace in a Divided World

Choral Works Commissioned by
the Foundation for Universal Sacred Music.
Post-concert reception for everyone.

SATURDAY, JUNE 2, 2007, 8:00 PM

**What Fools These Mortals Be:
Renaissance Madrigals Celebrating Love**

Works by Morley, Monteverdi, Tallis,
Weelkes, Gesualdo, others.

ALL PERFORMANCES AT 8:00 PM

First Church Congregational, 21 Garden Street, Cambridge, MA

MUSICA SACRA, P.O. Box 381336

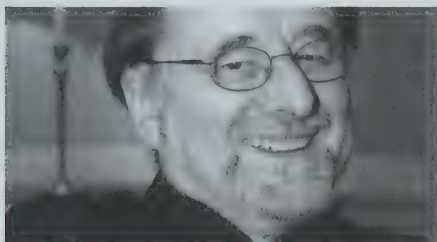
Cambridge, MA 02238-1336

617-349-3400

www.musicasacra.org

Artist Profiles

Sir Roger Norrington, conductor



A native of Oxford, England, Sir Roger Norrington has been a pioneer in the field of historically informed performance since he founded the Schütz Choir in 1962. He went on to create the London Classical Players in 1978, with whom he toured and made numerous seminal recordings, including the famed series of Beethoven symphonies. Sir Roger's work on scores, sound,

orchestra size, seating, and playing style has had a profound effect on the way 18th and 19th century music is now perceived. He is in great demand by symphony orchestras worldwide and regularly conducts major orchestras in Berlin, Vienna, Salzburg, Amsterdam, Paris, New York, Boston, San Francisco, Los Angeles, Chicago, and London. Since 1998, Sir Roger has been Chief Conductor of the Radio Symphony Orchestra of Stuttgart. He made his Boston debut in 1987 conducting Haydn's *The Seasons* for the Boston Early Music Festival. Sir Roger joins the Handel and Haydn Society this season as Artistic Advisor and makes his second appearance with the Society in these performances.

13

Handel and Haydn Society

Celebrating its 192nd season, the Handel and Haydn Society is a chorus and period-instrument orchestra known internationally for "infusing the music of the past with pure headlong energy" (Boston Globe). Under the leadership of Artistic Advisor Sir Roger Norrington, Principal Conductor Grant Llewellyn, and Conductor Laureate Christopher Hogwood, the Society offers historically informed programs of music from the Baroque and Classical eras. Recent seasons have featured a series of staged operas and programs with dance, including Monteverdi's *Orfeo* and *Vespers* and Purcell's *Dido and Aeneas*. The Society has also featured the Boston

debut of many rising stars, including tenor Plácido Domingo and sopranos Dawn Upshaw, Sylvia McNair, and Christine Brewer. Handel and Haydn may be heard nationally on NPR's prestigious SymphonyCast program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises, All is Bright*, and the best-selling *PEACE* which has appeared twice in the top ten on Billboard Magazine's Classical Chart. The Society's award-winning Educational Outreach Program provides opportunities to learn about and perform classical music for more than 10,000 public school students throughout greater Boston each year.

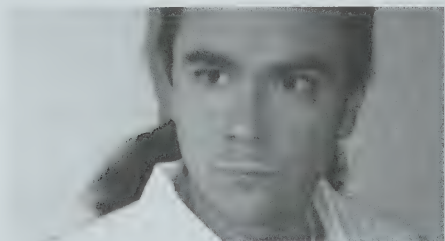
Karina Gauvin, soprano



Karina Gauvin has sung with many major orchestras including the Philadelphia Orchestra, Montreal Symphony Orchestra, Akademie für Alte Musik

Berlin, Tafelmusik Baroque Orchestra, the North Carolina Symphony, the Los Angeles Chamber Orchestra, Les Talens Lyriques, and Les Violons du Roy. She has appeared with such esteemed conductors such as Charles Dutoit, Christopher Hogwood, Helmuth Rilling, Bruno Weil, Bernard Labadie, and Andrew Parrott. Ms. Gauvin has an extensive discography including four Juno Award nominated CDs and Handel's *Messiah* with the Handel and Haydn Society. She last appeared with the Society in February 2006.

Christoph Genz, tenor



German lyric tenor Christoph Genz, a winner of the First Prize in the Leipzig Bach Competition, has been invited for concerts, recitals and opera productions

worldwide. He has collaborated with such conductors as Herbert Blomstedt, Franz Brüggen, Kurt Masur, and Sir Simon Rattle. Mr. Genz has made previous American appearances with the San Francisco Symphony, the Choral Arts Society of Washington, and the Phoenix Symphony. His opera credits include a season as member of Switzerland's Teater Basel, and guest appearances at Théâtre des Champs-Élysées, Aix-en-Provence, Opéra de Lausanne, and La Scala. Mr. Genz makes his Handel and Haydn Society debut in these performances.

Günther Groissböck, baritone



Austrian baritone Günther Groissböck was awarded first prize in the national competition "Gradus ad Parnassum," followed by his first engagement as

Pluto in Peri's *Euridice* at the Kammeroper Vienna. Guest engagements led Mr. Groissböck to the Opéra National du Rhin Strasbourg, the Théâtre du Châtelet in Paris, the Festival d'Aix-en-Provence, and Teatro Regio in Turin. Concert performances have included the MDR Sinfonieorchester, the orchestra of the Zurich opera house with Franz Welser-Möst, the Vienna Philharmonic Orchestra with Seiji Ozawa, and the Gewandhaus Leipzig under the baton of Riccardo Chailly. Mr. Groissböck's makes his American debut in these performances.

Handel and Haydn Society Orchestra

VIOLIN I

Stanley Ritchie*
Joan & Remsen Kinne
Chair
 Clayton Hoener
 Guiomar Turgeon
 Susanna Ogata
 Jane Starkman
 Christina Day Martinson
 Krista Buckland Reisner
 Danielle Maddon

VIOLIN II

Linda Quan[§]
Dr. Lee Bradley III Chair
 Julie Leven
 Abigail Karr
 Dianne Pettipaw
 Sue Rabut
 Anne-Marie Chubet
 Lena Wong
 Julia McKenzie

VIOLA

David Miller[§]
Chair funded in memory
of Estah & Robert Yens
 Jennifer Stirling
 Christof Huebner
 Anne Black
 Laura Jeppesen
 Barbara Wright

CELLO

Reinmar Seidler[§]
Candace & William
Achtmeyer Chair
 Sarah Freiberg
 Guy Fishman
 Marc Moskovitz

BASS

Robert Nairn[§]
Amelia Peabody Chair
 Anne Trout
 Karen Pandolfi

FLUTE

Christopher Krueger[§]
 Wendy Rolfe

OBOE

Stephen Hammer[§]
Chair funded in part by
Dr. Michael Fisher Sandler
 Kathleen Staten

CLARINET

Diane Heffner[§]
 Richard Shaughnessy

BASSOON

Andrew Schwartz[§]
 Charles Kaufmann

CONTRABASSOON

Damian Primis

HORN

Richard Menaul[§]
Grace & John Neises Chair
 John Boden
 John Aubrey
 Nona Gainsforth

TRUMPET

Bruce Hall[§]
 Jesse Levine
 Paul Perfetti

TROMBONE

Robert Couture[§]
 John Faieta
 Brian Kay

TIMPANI

John Grimes
Barbara Lee Chair

PERCUSSION

Nancy Smith
 William Shaltis

FORTEPIANO

John Finney

* Concertmaster
[§] Principal

15

Handel and Haydn Society Chorus

John Finney, Chorusmaster

The Cabot Family Chorusmaster Chair

SOPRANO

Gail Plummer Abbey
 Roberta Anderson
 Susan Consoli
 Paula Downes
 Janice Giampa
 Anne Harley
 Sharon Kelley
 Shannon Larkin
 La'Tarsha Long
 Jill Malin
 Carol Millard

Andrea Veal
 Teresa Wakim
 Brenna Wells

ALTO

Karen S. Bell
 Katharine Emory
 Carola Emrich-Fisher
 Silvia Irving
 Deborah Cundey Owen
 Susan Byers Paxson
 Letitia Stevens

Susan Trout
 Mary Ann Valaitis

TENOR

James DeSelms
 Thomas Gregg
 Stuart M. Grey
 Daniel Hershey
 Murray Kidd
 Randy McGee
 David McSweeney
 Mark Sprinkle

BASS

Jonathan Barnhart
 Peter Gibson
 Paul Guttery
 Herman Hildebrand
 Kyle Hoepner
 Brett Johnson
 Matthew Murphy
 Alexander Prokhorov
 Clifford Rust
 Dana Whiteside

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

Program Text

HAYDN: THE SEASONS

Text by Gottfried van Swieten (1733-1803)
after the poem of James Thomson (1700-1748)

SPRING

1. OVERTURE AND RECITATIVE

SIMON: Seht, wie der strenge Winter flieht,
 zum fernen Pole zieht er hin. Ihm folgt auf seinen
 Ruf der wilden Stürme brausend Heer, mit
 gräßlichem Geheul.

LUKAS: Seht, wie vom schroffen Fels der Schnee
 in trüben Strömen sich ergießt!

HANNE: Seht, wie vom Süden her, durch laue
 Winde sanft gelockt der Frühlingsbote streicht.

*See how harsh Winter flees!
 To the distant poles he retreats. There follows
 at his call the raging company of fierce storms
 with monstrous howling.*

*See how the snow pours down
 in muddy torrents from the precipices!*

*See, from the south, allured by gentle breezes,
 Spring rushes in!*

2. CHORUS: THE COUNTRY PEOPLE

Komm, holder Lenz!
 Des Himmels Gabe, komm!
 Aus ihrem Todesschlaf
 erwecke die Natur!
 Es nahet sich der holde Lenz,
 schon fühlen wir den linden Hauch,
 bald lebet alles wieder auf.
 Frohlocket ja nicht allzufrüh,
 oft schleicht, in Nebel eingehüllt,
 der Winter wohl zurück und streut
 auf Blüt' und Keim sein starres
 Gift.

Komm, holder Lenz!
 Des Himmels Gabe, komm!
 Auf uns're Fluren senke dich,
 und weile länger nicht.

*Come, eternal Spring!
 Gift of Heaven, come!
 From the sleep of death
 let Nature awake!
 The gracious Spring is coming;
 we feel his gentle breath already;
 All things may live again!
 Be joyful none too soon!
 For often, wrapped in fog,
 winter can creep back
 and spread his stiffening poison on bud and
 flower.*

*Come, gracious Spring!
 Gift of Heaven, come!
 Sink into our fields,
 and wait no longer.*

3. RECITATIVE: SIMON

Vom Widder strahlet jetzt die helle Sonn' auf uns
 herab. Nun weichen Frost und Dampf und

*From the Ram the bright sun shines
 on us now. Frost and cold are*

schweben laue Dünst' umher; der Erde Busen ist
gelöst; erheitert ist die Luft.

4. ARIA: SIMON

Schon eilet froh der Ackersmann
zur Arbeit auf das Feld,
in langen Furchen schreitet er
dem Pfluge flötend nach.
In abgemeß'nem Gange dann
wirft er den Samen aus,
den birgt der Acker treu
und reift ihn bald zur gold'nen Frucht.

5. RECITATIVE: LUKAS

Der Landmann hat sein Werk vollbracht
und weder Müh' noch Fleiß gespart:
Den Lohn erwartet er aus Händen der Natur,
und fleht den Himmel an.

6. TRIO AND CHORUS: LITANY

LUKAS, CHORUS: Sei nun gnädig, milder Himmel!
Öffne dich und träufe Segen
über unser Land herab!

LUKAS: Laß deinen Tau die Erde wässern!

SIMON: Laß Regenguß die Furchen tränken!

HANNE: Laß deine Lüfte wehen sanft,
laß deine Sonne scheinen hell!

HANNE, LUKAS, SIMON: Uns sprießet Überfluß
alsdann, und deiner Güte Dank und Ruhm.

7. RECITATIVE: HANNE

Erhört ist unser Fleh'n, der laue West erwärmt und
füllt die Luft mit feuchten Dünsten an. Sie häufen
sich - nun fallen sie und gießen in der Erde Schoß
den Schmuck und Reichtum der Natur.

8. SONG OF JOY

HANNE: O wie lieblich ist der Anblick der Gefilde
jetzt! Kommt, ihr Mädchen, laßt uns wallen auf der
bunten Flur!

LUKAS: O wie lieblich ist der Anblick der Gefilde

*softened, and a gentle haze hovers
in the air.*

*Early goes the plowman
to work his fields;
in lengthy furrows he guides the plow
and whistles himself a tune.
In measured movement,
he sows his seed,
the good soil covers it;
soon it will ripen into golden fruit.*

*The farmer now has done his work,
sparing neither toil nor weariness.
The reward he awaits from Nature,
and prays Heaven for it.*

*Be gracious, generous Heaven!
Open, and pour thy blessing
on our land below!*

Let thy dew wash the earth!

Let thy rainfall give the furrows drink!

*Let thy breezes gently blow,
and let thy sun shine bright!*

*Let abundance bud for us then,
and thanks and praise flow for thy goodness.*

*Our prayer is heard, the gentle west grows warm
and the air fills with humid haze. It gathers, and
now rain falls on earth's bosom and pours down
nature's riches and beauty.*

*O how lovely is the sight of the open country!
Come, ye maids, let us wander through the many-
colored fields!*

O how lovely is the sight of the open country!

jetzt! Kommt, ihr Burschen, laßt uns wallen zu dem grünen Hain!

HANNE: Seht die Lilie, seht die Rose, seht die Blumen all'!

LUKAS: Seht die Auen, seht die Wiesen, seht die Felder all'!

HANNE: Seht die Erde, seht die Wer, seht die helle Luft!

LUKAS: Alles lebet, alles schwebet, alles reget sich.

HANNE: Seht die Lämmer, wie sie springen!

LUKAS: Seht die Fische, welch Gewimmel!

HANNE: Seht die Bienen, wie sie schwärmen!

LUKAS: Seht die Vögel, welch Geflatter!

CHORUS: Alles lebet, alles schwebet, alles reget sich. Welche Freude, welche Wonne schwellt unser Herz! Süße Triebe, sanfte Reize heben uns're Brust!

SIMON: Was ihr fühlet, was euch reizet, ist des Schöpfers Hauch.

CHORUS: Laßt uns ehren, laßt uns loben, laßt uns preisen Ihn! Laßt erschallen, ihm zu danken, eure Stimmen hoch! Es erschallen, ihm zu danken, uns're Stimmen hoch!

9. CHORUS AND SOLOS

ALL: Ewiger, mächtige, gütiger Gott!

HANNE, LUKAS, SIMON: Von Deinem Segensmahle hast Du gelabet uns. Vom Strome Deiner Freuden hast Du getränkt uns. Gütiger Gott!

ALL: Ehre, Lob und Preis sei Dir, ewiger, mächtiger, gütiger Gott!

SUMMER

10. OVERTURE AND RECITATIVE

LUKAS: In grauem Schleier rückt heran das sanfte

Come, lads, let us wander to the green groves!

See the lilies, see the roses, see all the flowers!

See the meadows, see the fields, see all the pastures!

See the earth, see the water, see the sparkling air!

Everything's alive, everything floats, everything's in motion.

See the lambs, how they spring!

See the fish, what a school!

See the bees, what a swarm!

See the birds, what a flock!

Everything's alive, everything floats, everything's in motion. What joy, what bliss swells in our hearts! Sweet motives, gentle impulses stir our breast.

What you feel, what moves you, is the Creator's breath!

Let us honor him, let us praise him, let us worship him! Let your voices in thanking him be lifted up! Let our voices in thanking him be lifted up!

Eternal, mighty, merciful God!

From thine abundant table thou hast satisfied us. From the streams of thy joys thou hast given us drink! Merciful God!

Honor, praise and thanks be unto thee, eternal, mighty, merciful God!

In the gray haze first appears the gentle

Morgenlicht; mit lahmen Schritten weicht vor ihm die träge Nacht zurück. Zu düst'ren Höhen flieht der Leichenvogel blinde Schar; ihr dumpfer Klage-ton beklemmt das bange Herz nicht mehr.

SIMON: Des Tages Herold meldet sich; mit scharfem Laute ruft er zu neuer Tätigkeit den ausgeruhten Landmann auf.

11. ARIA AND RECITATIVE

SIMON: Der munt're Hirt versammelt nun die frohen Herden um sich her, zur fetten Weid' auf grünen Höh'n treibet er sie langsam fort. Nach Osten blickend steht er dann, auf seinem Stabe hingelehnt, zu seh'n den ersten Sonnenstrahl, welchem er entgegen harret.

HANNE: Die Morgenröte bricht hervor, wie Rauch verfliehet das leichte Gewolk, der Himmel pranget im hellen Azur, der Berge Gipfel im feurigen Gold.

12. TRIO AND CHORUS

HANNE, LUKAS, SIMON: Sie steigt herauf, die Sonne, sie steigt. Sie naht, sie kommt, Sie strahlt, sie scheint.

CHORUS: Sie scheint in herrlicher Pracht, in flammender Majestät! Heil! O Sonne, Heil! Des Lichts und Lebens Quelle, Heil! O du des Weltalls Seel' und Aug', der Gottheit schönstes Bild! Dich grüßen dankbar wir!

HANNE, LUKAS, SIMON: Wer spricht sie aus, die Freuden alle, die deine Huld in uns erweckt? Wer zählt sie, die Segen alle, die deine Mild' auf uns ergießt?

CHORUS: Die Freuden! O wer spricht sie aus? Die Segen! O wer zählt sie? Wer spricht sie aus? Wer zählt sie, wer?

HANNE, LUKAS, SIMON: Dir danken wir, was uns ergötzt. Dir danken wir, was uns belebt. Dir danken wir, was uns erhält. Dem Schöpfer aber danken wir, was deine Kraft vermag.

ALL: Heil! O Sonne, Heil! Des Lichts und Lebens

light of morning; with halting step sluggish night retreats before it. To their dismal caves blind ravens fly; their ghostly moaning frightens the heart no more.

The herald of day announces himself: with piercing tone he calls to his chores the rested farmer.

The cheerful shepherd gathers his happy flock about him; to rich pasture land he sends them slowly forth. Then looking east, he stops and leans upon his crook to catch the first rays of the sun, which he patiently awaits.

The morning sunrise breaks; the nimble clouds disperse like smoke, heaven shines bright azure, the mountain peaks in fiery gold.

The sun climbs up; it mounts the skies. It comes still closer, casting its rays.

Shining in glorious beauty, a flaming majesty on high! Hail, O Sun, all hail! Welcome, thou light and life-giver! Thee, the soul and eye of the universe, fair reflection of the Creator! Thankfully we welcome you!

Who can tell of all thy joys and noble graces instilled in us? Who can count the blessings Thy goodness pours out for us?

The joys, who can tell of them? The blessings, who can number them? Who can express it? Who can recount it?

We thank thee for what delights us. We thank thee for what revives us. We thank thee for what sustains us. But we thank the Creator for what thy power permits us.

Hail, O sun, hail! Thou source of light and life, hail!

Quelle, Heil! Dir jauchzen alle Stimmen, dir jauchzet die Natur.

13. RECITATIVE: SIMON

Nun regt und bewegt sich alles umher; ein buntes Gewühle bedeckt die Flur. Dem braunen Schnitter neigt sich der Saaten wallende Flut, die Sense blitzt - da sinkt das Korn. Doch steht es bald und aufgehäuft in festen Garben wieder da.

14. RECITATIVE: LUKAS

Die Mittagssonne brennet jetzt in voller Glut und gießt durch die entwölkte Luft ihr mächtiges Feuer in Strömen herab. Ob den gesengten Flächen schwebt, im nieder'n Qualm, ein blendend Meer von Licht und Widerschein.

15. CAVATINA: LUKAS

Dem Druck erliegt die Natur. Welche Blumen, dürre Wiesen, trock'ne Quellen, alles zeigt der Hitze Wut, und kraftlos schmachten Mensch und Tier am Boden hingestreckt.

16. RECITATIVE: HANNE

Willkommen jetzt, o dunkler Hain, wo der bejahrten Eiche Dach den kühlenden Schirm gewährt, und wo der schlanken Espe Laub mit leisem Gelispel rauscht! Am weichen Moose rieselt da in heller Flut der Bach, und fröhlich summend irrt und wirrt die bunte Sonnenbrut. Der Kräuter reinen Balsamduft verbreitet Zephirs Hauch, und aus dem nahen Busche tönt des jungen Schäfers Rohr.

17. ARIA: HANNE

Welche Labung für die Sinne! Welch' Erholung für das Herz! Jeden Aderzweig durchströmet, und in jeder Nerve bebt erquickendes Gefühl. Die Seele wachet auf zum reizenden Genuß, und neue Kraft erhebt durch milden Drang die Brust.

18. RECITATIVE

SIMON: O seht! Es steigt in der schwülen Luft am hohen Saume des Gebirgs von Dampf und Dunst

To thee all voices shout for joy; in thee all nature laughs.

All now moves with life; a cheerful crowd covers the meadows. The welling tide of ripened crops are bending beyond the reaper, the scythe flashes - the grain sinks down. But soon it is piled up again in standing sheaves.

Now the noonday sun is blazing in full heat, pouring its power through the cloudless sky in streams of light, over the scorched plains. There arises from below thick smoke, a dazzling sea of light and reflection.

Nature dies under the weight. Withered blossoms, parched fields, dried-up springs, all show the heat's fury, and man and beast, drained of strength, stretch out along the ground.

How welcome then a shaded grove, where the shade of ageless oaks gives cool protection, and where slender aspen leaves rustle in gentle whispers! Through soft moss ripples a brook in sparkling stream, and a swarm of butterflies buzzes back and forth. The spicy smell of balsam trees spreads out on Zephyr's breath, while from the nearby thicket the shepherd's reedy pipe is speaking.

O what comfort for the senses! What rest for the heart! Refreshment courses through every nerve and capillary. The soul awakes to the stimulation, and, with gentlest pressure, new strength revives the soul.

Behold, on the mountain top arising in the sultry air

ein fahler Nebel auf. Empor gedrängt dehnt er sich aus, und hüllet bald den Himmelsraum in schwarzes Dunkel ein.

LUKAS: Hört, wie vom Tal ein dumpf Gebrüll den wilden Sturm verkünd't! Seht, wie von Unheil schwer die finst're Wolke langsam zieht und drohend auf die Eb'ne sinkt!

HANNE: In banger Ahnung stockt das Leben der Natur. Kein Tier, kein Blatt bewegt sich, und Todesstille herrscht umher.

19. CHORUS

Ach, das Ungewitter naht! Hilf uns, Himmel!
O wie der Donner rollt! O wie die Winde toben!
Wo flieh'n wir hin? Flammende Blitze durchwühlen die Luft, den zackigen Keilen berstet die Wolke, und Güsse stürzen herab. Wo ist Rettung? Wütend rast der Sturm; der weite Himmel entbrennt.
Weh' uns Armen! Schmetternd krachen Schlag auf Schlag die schweren Donner fürchterlich.
Weh' uns! Weh' uns! Erschüttert wankt die Erde bis in des Meeres Grund.

20. TRIO WITH CHORUS

LUKAS: Die düst'ren Wolken trennen sich; gestillet ist der Stürme Wut.

HANNE: Vor ihrem Untergange blickt noch die Sonn' empor; und vor dem letzten Strahle glänzt mit Perlenschmuck geziert die Flur.

SIMON: Zum langgewohnten Stalle kehrt gesättigt und erfrischt das fette Rind zurück.

LUKAS: Den Gatten ruft die Wachtel schon.

HANNE: Im Grase zirpt die Grille froh.

SIMON: Und aus dem Sumpfe quakt der Frosch.

LUKAS, HANNE, SIMON: Die Abendglocke tönt. Von oben winkt der helle Stern und ladet uns zur sanften Ruh.

MEN: Mädchen, Burschen, Weiber, kommt! Unser wartet süßer Schlaf; wie reines Herz, gesunder Leib und Tagesarbeit ihn gewährt.

*a pale fog of mist and haze.
It climbs aloft, spreading out,
enveloping the heavens in blackness.*

*Hear from the valley the muffled roar
foretelling a fierce storm! See the troublous
clouds drawing slowly nearer, threatening
the plains!*

*In anxious presentiment nature stands stock still:
Not a leaf, not a creature moves; deathly
silence reigns.*

*Help! the cloudburst nears! Heaven help us!
How the thunder rolls! How the wind is gusting!
Where can we take shelter? Flashing lightning splits
the clouds, and torrents pour down.
Where is shelter?
Furiously on the storm rages.
Woe unto us! Heaven help us!
The sky is ablaze as blow on blow, the deafening
thunder crashes upon us. Embattled earth quakes
to the very ocean's floor.*

*The gloomy clouds now part; the madness of the
storm is stilled.*

*In its setting, the sun shines forth again, and with
its dying beams makes pearls of raindrops to grace
the fields.*

*The cattle move back refreshed and full
To their accustomed stalls.*

The quail is calling to his mate.

And crickets chirp in the grass.

From the marshes croak the frogs.

*The Angelus is tolling. Above the stars
are twinkling, bidding us to
gentle rest.*

*Lads and lasses, matrons, come, sweet sleep invites
us, as is given the pure of heart, the healthy body,
reward for the day's labor.*

WOMEN: Wir geh'n, wir geh'n, wir folgen euch.

We come, we follow.

AUTUMN

21. OVERTURE AND RECITATIVE: HANNE

Was durch seine Blüte der Lenz zuerst versprach,
was durch seine Wärme der Sommer reifen hieß,
zeigt der Herbst in Fülle dem frohen
Landmann jetzt.

*What in springtime's blossoms was promised, what
through its warmth Summer brought to ripeness,
now Autumn gives the happy husbandman in
abundance.*

22. RECITATIVE

LUKAS: Den reichen Vorrat fährt er nun auf
hochbelad'nen Wagen ein. Kaum faßt der weiten
Scheune Raum, was ihm sein Feld hervorgebracht.

*He heaps the rich bounty high on wagons; scarcely
is there room in the barns for what his fields have
given back.*

SIMON: Sein heit'res Auge blickt umher, es mißt
den aufgetürmten Segen ab, und Freude strömt in
seine Brust.

*He looks around his accumulated bounty
with pleased eye, and joy fills his heart to the
brim.*

23. TRIO WITH CHORUS

SIMON: So lohnet die Natur den Fleiß; ihn ruft, ihn
lacht sie an, ihn muntert sie durch Hoffnung auf, ihm
steht sie willig bei; ihm wirket sie mit voller Kraft.

*Thus Nature rewards honest toil; it calls, shows
favor, encourages with hope, and stands ready to
produce in fullest measure.*

HANNE, LUKAS: Von dir, o Fleiß, kommt alles Heil.
Die Hütte, die uns schirmt, die Wolle, die uns deckt,
die Speise, die uns nährt, ist deine Gab', ist dein
Geschenk.

*From thee, O labor, flows every blessing. The
houses which shelter us, the clothing which covers
us, the food which refreshes us, these are thy gifts
to us.*

HANNE, LUKAS, SIMON: O Fleiß, o edler Fleiß!
Von dir kommt alles Heil!

*O labor, noble toil,
from thee comes every blessing.*

HANNE: Du flößest Tugend ein, und rohe Sitten
milderst du.

*Virtue flows from thee, and coarse manners are
polished.*

LUKAS: Du wehrest Laster ab und reinigst der
Menschen Herz.

*You ward off vice, and purify
mankind.*

SIMON: Du stärkst Mut und Sinn zum Guten und
zu jeder Pflicht.

*You strengthen courage and will for good
or duty.*

ALL: O Fleiß, o edler Fleiß! Von dir kommt alles Heil!

O labor, noble toil, from thee comes every blessing.

24. RECITATIVE

HANNE: Seht, wie zum Haselbusche dort die rasche
Jugend eilt! An jedem Aste schwinget sich der
Kleinen lose Schar, und der bewegten Staud'
entstürzt gleich Hagelschau'r die lock're Frucht.

*See, to the hazelwood trees the boys
have run! They chin themselves on the
boughs which rain down hazelnuts like
hail-stones.*

SIMON: Hier klimmt der junge Bau'r den hohen Stamm entlang, die Leiter flink hinauf. Vom Wipfel, der ihn deckt, sieht er sein Liebchen nah'n, und ihrem Tritt entgegen fliegt dann in traurem Scherze die runde Nuß herab.

LUKAS: Im Garten steh'n um jeden Baum die Mädchen groß und klein, dem Obste, das sie klaben, an frischer Farbe gleich.

25. DUET

LUKAS: Ihr Schönen aus der Stadt, kommt her! Blickt an die Tochter der Natur, die weder Putz noch Schminke ziert. Da seht mein Hannchen, seht! Ihr blüht Gesundheit auf den Wangen; im Auge lacht Zufriedenheit, und aus dem Munde spricht das Herz, wenn sie mir Liebe schwört.

HANNE: Ihr Herrchen süß und fein, bleibt weg! Hier schwinden eure Künste ganz, und glatte Worte wirken nicht; man gibt euch kein Gehör. Nicht Gold, nicht Pracht kann uns verblenden, ein redlich Herz ist, was uns rührt; und meine Wünsche sind erfüllt, wenn treu mir Lukas ist.

LUKAS: Blätter fallen ab, Früchte welken hin, Tag und Jahr vergeh'n, nur meine Liebe nicht.

HANNE: Schöner grünt das Blatt, süßer schmeckt die Frucht, heller glänzt der Tag, wenn deine Liebe spricht.

LUKAS, HANNE: Welch ein Glück ist treue Liebe! Uns're Herzen sind vereinet, trenn kann sie Tod allein.

LUKAS: Liebstes Hannchen!

HANNE: Bester Lukas!

HANNE, LUKAS: Lieben und geliebet werden, ist der Freuden höchster Gipfel, ist des Lebens Wonn' und Glück!

26. RECITATIVE: SIMON

Nun zeigt das entblößte Feld der ungebet'nen Gäste Zahl, die an den Halmen Nahrung fand und irrend jetzt sie weitersucht. Des kleinen Raubes klaget nicht der Landmann, der ihn kaum bemerkt;

Against the trunk the young farmer sets his ladder and nimbly climbs it. From the treetop hidden in the leaves he sees his beloved and throws a nut at her feet in intimate jest.

In the garden the girls are standing around the trees, each, fat or thin, the sprightly color of the fruit she is picking.

Ye beauties of the town, come here! See the daughters of the field whom neither art nor skill adorn. Behold my Jane! She blooms with health in her cheeks, her eyes laugh happiness; her heart speaks on her lips when she vows her love to me.

Ye gentlemen so sweet and fine, stay away! Your false wiles are vain, your polished words will go unheeded. No gold nor finery will dazzle us. An honest heart will move us and all my wishes will come true when Lucas is faithful.

Leaves fall, fruit withers, days and years pass away, but not my love.

Greener grows the leaf, sweeter tastes the fruit, the day shines brighter when love speaks.

What fortune is true love! Our hearts are united; death alone can part us.

Beloved Jane!

Dearest Lucas!

To love and be loved is the highest peak of joy, life's best fortune and bliss!

Now the new-mown fields disclose a number of uninvited guests, who found food on the stalks, and now are seeking far and wide. The farmer does not complain about such little thieves; he

dem Übermaße wünscht er doch nicht ausgestellt zu sein. Was ihn dagegen sichern mag, sieht er als Wohltat an, und willig frohnt er dann zur Jagd, die seinen guten Herrn ergötzt.

27. ARIA: SIMON

Seht auf die breiten Wiesen hin, Seht, wie der Hund im Grase streift! Am Boden suchet er die Spur und geht ihr unablässig nach. Jetzt aber reißt Begierd' ihn fort; er horcht auf Ruf und Stimme nicht mehr; er eilet zu haschen – da stockt sein Lauf, und er steht unbewegt wie Stein. Dem nahen Feinde zu entgehn erhebt der scheue Vogel sich; doch rettet ihn nicht schneller Flug. Es blitzt, es knallt, ihn erreicht das Blei und wirft ihn tot aus der Luft herab.

28. RECITATIVE: LUKAS

Hier treibt ein dichter Kreis die Hasen aus dem Lager auf. Von allen Seiten hergedrängt, hilft ihnen keine Flucht. Schon fallen sie und liegen bald in Reihen freudig hingeählt.

scarcely notices them: it is the abundance he wishes not to be stolen. Whatever may make it safe he considers good, and he is a willing slave to the hunt, which delights his lord.

See yonder in the open meadow how the hound patrols. He seeks the scent upon the ground; ceaselessly he roams. How instinct impels him; he heeds command no more; he hastes to conquest – and stands still as stone. To escape his enemy the frightened bird flies up; but swiftest flight can't save him now; a flash – a shot – the bullet finds its mark, and flings him dead from sky to ground.

Now the hares must leave their hiding places. Hemmed in from all sides, they have no escape. Soon they lie neatly in rows, and cheerfully are counted.

29. CHORUS OF COUNTRY PEOPLE AND HUNTERS

MEN: Hört, hört das laute Getön,
das dort im Walde klinget!

WOMEN: Welch ein lautes Getön
durchklingt den ganzen Wald!

ALL: Es ist der gellenden Hörner Schall,
der gierigen Hunde Gebelle.

MEN: Schon flieht der aufgesprengte Hirsch;
ihm rennen die Doggen und Reiter nach.

WOMEN: Er flieht! er springt! O wie er sich streckt!

ALL: Ihm rennen die Doggen und Reiter nach.
O wie er springt! O wie er sich streckt!

WOMEN: Da bricht er aus den Gesträuchen hervor
und läuft über Feld in das icht hinein.

MEN: Jetzt hat er die Hunde getäuscht;
zerstreuet schwärmen sie umher.

ALL: Die Hunde sind zerstreut:
sie schwärmen hin und her.

*Hear the noisy sound
that sets the forest ringing!*

*What a noisy sound
rings through the entire forest!*

*The braying horn,
the eager, bugling hounds.*

*Already the leaping stag has fled
with hounds and horses in hot pursuit.*

He runs, he flees! How he leaps!

*With hounds and horses in hot pursuit.
How he stretches himself!*

*Now he breaks out of the brush
And runs through the fields into the thicket.*

*He has tricked the hounds!
They scatter and stray – the pack is broken up.*

*The dogs are scattered
They stray back and forth.*

THE HUNTER: Tajo, tajo, tajo!

MEN: Der Jäger Ruf, der Hörner Klang
versammelt aufs neue sie.

THE HUNTER: Ho, ho, ho! Tajo! Ho, ho!

MEN AND WOMEN: Mit doppeltem Eifer stürzt
nun der Haufe vereint auf die Fährte los.

THE HUNTER: Tajo, tajo, tajo!

WOMEN: Von seinen Feinden eingeholt,
an Mut und Kräften ganz erschöpft,
erliegt nun das schnelle Tier.

MEN: Sein nahes Ende kündigt an des
tönenden Erzes Jubellied, der freudigen Jäger
Siegeslaut:

THE HUNTER: Halali! Halali! Halali!

WOMEN: Den Tod des Hirschen kündigt a
des tönenden Erzes Jubellied,
der freudigen Jäger Siegeslaut.

THE HUNTER: Halali! Halali! Halali!

ALL: Den Tod des Hirschen kündigt an des
tönenden Erzes Jubellied, der freudigen Jäger
Siegeslaut. Halali! Halali! Halali!

30. RECITATIVE

HANNE: Am Rebenstocke blinket jetzt die helle
Traub' in vollem Saft und ruft dem Winzer
freundlich zu, daß er zu lesen sie nicht weile.

SIMON: Schon werden Kuf' und Faß zum Hügel
hingebracht, und aus den Hütten strömet zum
frohen Tagewerke das munt're Volk herbei.

HANNE: Seht, wie den Berg hinan von Menschen
alles wimmelt! Hört, wie der Freudenton von jeder
Seit' erschallet.

LUKAS: Die Arbeit fördert lachender Scherz vom
Morgen bis zum Abend hin, und dann erhebt der
brausende Most die Fröhlichkeit zum Lustgeschrei.

31. CHORUS

ALL: Jucheil! Jucheil! Der Wein ist da, die Tonnen sind

Tayo! tayo, tayo!

*The hunters' cries, the crackling horns
rally them again.*

Ho, ho, ho! Tayo! Ho, ho!

*With doubled zeal
the pack picks up the scent.*

Tayo! tayo, tayo!

*Surrounded by his enemies,
exhausted in strength and courage,
behold the fleet deer dies.*

*His death a song proclaims a song of joy the
brasses sing, a song of victory the happy hunters
shout:*

Hurray! Hurray! Hurray!

*The stag's death a song proclaims
a song of joy the brasses sing,
a song of victory the happy hunters shout:*

Hurray! Hurray! Hurray!

*The stag's death a song proclaims a song of joy the
brasses sing, a song of victory the happy hunters
shout: Hurray! Hurray! Hurray!*

*On the vines the juicy grapes are hanging
full ripe; they cry out to the vintner to be
gathered without delay.*

*Soon barrels and vats are brought to the
mountainside, and from the houses joyful people
stream out to join in the happy work.*

*See, the mountain is aswarm with people.
Hear the joyful cries ringing from
every side.*

*The work calls forth many a joke from morn to
night, and the fermenting new wine raises the
happiness to shouts of joy.*

Hurray! Here's the wine, the barrels have been

(Please, turn page quietly)

gefüllt, nun laßt uns fröhlich sein, Jucheil! Juch! Aus vollem Halse schrei'n!

MEN: Laßt uns trinken!

Trinket, Brüder, laßt uns fröhlich sein!

WOMEN: Laßt uns singen!

Singet alle! Laßt uns fröhlich sein!

ALL: Jucheil! Juch! Es lebe der Wein!

MEN: Es lebe das Land, wo er uns reift! Es lebe das Faß, das ihn verwahrt! Es lebe der Krug, aus dem er fließt! Kommt, ihr Brüder! Füllt die Kannen, leert die Becher! Laßt uns fröhlich sein!

WOMEN: Nun tönen die Pfeifen und wirbelt die Trommel. Hier kreischet die Fiedel, da schnarret die Leier, nd dudelt der Bock.

MEN: Schon hüpfen die Kleinen und springen die Knaben, dort fliegen die Mädchen, im Arme der Bursche, den ländlichen Reih'n.

WOMEN: Heisa, hopsa, laßt uns hüpfen!

MEN: Jauchzet, lärmet! Springet, tanzet! Lachet, singet! Nun fen wir den letzten Krug, und singen dann im vollen Chor dem freudenreichen Rebensaft:

ALL: Es lebe der Wein, der edle Wein, der Grillen und Harm verscheucht! Sein Lob ertöne laut und hoch in tausendfachem Jubelschall!

MEN: Ihr Brüder, kommt! Die Kannen füllt! Die Becher leert!

WOMEN: Heisa, hopsa, laßt uns springen! Heisa, hopsa, laßt uns tanzen!

ALL: Heisa! Laßt uns fröhlich sein und Jucheil! Jucheil! Juch! aus vollem Halse schrei'n!

WINTER

32. OVERTURE AND RECITATIVE

SIMON: Nun senket sich das ble Jahr und fallen Dünste kalt herab. Die Berg' umhüllt ein grauer Dampf, der endlich auch die Flächen drückt, und am Mittage selbst der Sonne matten Strahl verschlingt.

filled, now let's be happy. Hurray! Scream at the top of your lungs!

Let us drink!

Drink, brothers, and be happy!

Let us sing!

Everybody sing and be happy!

Hurray! Long live the wine!

Long live the land that ripens it! Long live the cask that nurtures it! Long live the pitchers from which it pours! Come, brothers, fill the tankards, drain the glasses, and be happy.

Now the fifes and drums are playing. The fiddles are scraping and the hurdy-gurdy is wheezing, And the bag-pipe is droning.

The children are skipping and leaping, the girls are flying through the lines of dancers on the arms of their partners.

Hurray! let's skip and jump and dance!

Scream, and be noisy, laugh and sing, leap and dance! Now seize the last jug and sing in chorus to the happy-making wine:

Long live the wine, the noble wine that chases grief and melancholy away! Its praise proclaim loud and clear!

Come, brothers! Fill the jugs! Empty the glasses!

Hurray! Let us jump!

Hurray! Let us dance!

Let us be happy! Hurray! Hurray! Scream at the top of your lungs!

Now the dying year sinks to rest, and chilling mists roll in. Gray mist envelops the mountains and descends to the plains; even at noon the sun shines forth in feeble rays.

HANNE: Aus Lapplands Höhlen schreitet her der stürmisch düstre Winter jetzt. Vor seinem Tritt erstarrt in banger Stille die Natur.

From Lapland's icy caves winter comes with gloomy storms. Nature at his step congeals in anxious quiet.

33. CAVATINA: HANNE

Licht und Leben sind geschwächt, ärm' und Freude sind verschwunden. Unmutsvollen Tagen folgt schwarzer Nächte lange Dauer.

Light and life have weakened, warmth and joy have vanished. Dreary days follow lengthy nights of darkness.

34. RECITATIVE: LUKAS

Gefesselt steht der breite See, gehemmt in seinem Laufe der Strom. Im Sturze von türmenden Felsen hängt gestockt und stumm der Werfall. Im dünnen Haine tönt kein Laut. Die Felder deckt, die Täler füllt ein' ungeheure Flockenlast. Der Erde Bild ist nur ein Grab, wo Kraft und Reiz erstorben liegt, wo Leichenfarbe traurig herrscht und wo dem Blick weit umher nur öde Wüstenei sich zeigt.

The sea is fettered, the tide is chained in its course. The waterfalls, stock still and mute, hang from the towering rocks. In barren fields no sound is heard. The meadows and the valleys stand covered by a monstrous weight of snowflakes. The earth is a picture of a grave where strength and charm lie dead, where death's pallor rules, and where only bleak wasteland is seen.

35. ARIA: LUKAS

Hier steht der Wand'rer nun verwirrt und zweifelhaft, wohin den Schritt er lenken soll. Vergebens sucht er den Weg; ihn leitet weder Pfad noch Spur. Vergebens strengt er sich an und wadet durch den tiefen Schnee, er find't sich immer mehr verirrt. Jetzt sinket ihm der Mut, und Angst beklemmt sein Herz, da er den Tag sich neigen sieht, und Müdigkeit und Frost ihm alle Glieder lähmt. Doch plötzlich trifft sein spähend Aug' der Schimmer eines nahen Lichts. Da lebt er wieder auf; vor Freuden pocht sein Herz. Er geht, er eilt der Hütte zu, wo starr und matt er Labung hofft.

Here stands a wanderer, bewildered and confused, which way to take. Vainly he seeks the path; neither footprint nor lane guides him. He stretches every nerve dragging through the drifted snow only to find himself more confused. His courage sinks, fear clutches his heart as he sees the daylight running out and frost and exhaustion reach every limb. Suddenly his watchful eye catches the shimmer of a near-by light. He lives again, his heart throbs with joy. He goes, he runs to the cottage where, numbed and wet, his spirit revives.

36. RECITATIVE

LUKAS: So wie er naht, schallt in sein Ohr, durch heulende Winde nur erst geschreckt, heller Stimmen lauter Klang.

As he nears, he hears, first frightened by the howling wind, the noises of cheerful voices.

HANNE: Die warme Stube zeigt ihm dann des Dörfchens Nachbarschaft, vereint in trauem Kreise den Abend zu verkürzen mit leichter Arbeit und Gespräch.

The warm room is filled with neighbors of the little village, sitting in a circle, shortening the evening with light work and gossip.

SIMON: Am Ofen schwatzen hier von ihrer Jugendzeit die Väter; zu Korb' und Reusen flieht

At the fireplace the fathers are babbling about their youth; fixing wicker baskets with willows

die Weidengert' und Netze Strickt der Söhne
munt'rer Haufe dort. Am Rocken spinnen die
Mütter, am laufenden Rade die Töchter; und ihren
Fleiß belebt ein ungekünstelt frohes Lied.

37. SONG WITH CHORUS

WOMEN AND GIRLS: Knurre, schnurre, knurre,
schnurre, Rädchen, schnurre!

HANNE: Drille, Rädchen, lang und fein, drille fein
ein Fädelein mir zum Busenschleier! Weber,
webe zart und fein, webe fein das Schleierlein
mir zur Kirmesfeier. Außen blank und innen rein,
fleißig, fromm und sittsam sein, locket
wack're Freier.

ALL: Außen blank und innen rein, fleißig, fromm
und sittsam sein, locket wack're Freier.

38. RECITATIVE: LUKAS

Abgesponnen ist der Flachs, nun steh'n die Räder
still. Da wird der Kreis verengt und von dem
Männervolk umringt, zu horchen auf die neue Mär,
die Hanne jetzt erzählen wird.

39. SONG WITH CHORUS

HANNE: Ein Mädchen, das auf Ehre hielt, liebt'
einst ein' Edelmann; da er schon längst auf sie
gezielt, traf er allein sie an. Er stieg sogleich vom
Pferd und sprach: Komm, küsse deinen Herrn! Sie
rief vor Angst und Schrecken: Ach! Ach ja, von
Herzen gern.

CHORUS: Ei, ei, warum nicht nein?

HANNE: Sei ruhig, sprach er, liebes Kind, und
schenke mir dein Herz; denn meine Lieb' ist treu
gesinnt, nicht Leichtsinn oder Scherz. Dich mach ich
glücklich: Nimm dies Geld, den Ring, die gold'ne
Uhr! Und hab' ich sonst, was dir gefällt, o sag's und
ford're nur!

CHORUS: Ei, ei, das klingt recht fein!

HANNE: Nein, sagt sie, das wär' viel gewagt, mein
Bruder möchte' es seh'n, und wenn er's meinem
Vater sagt, wie wird mir's dann ergeh'n? Er ackert

*and weaving nets, the sons make a happy group.
The mothers are at the spindles while their
daughters are at the wheel. A lively song
lightens their work.*

*Groaning, whirring, turning,
spin, my wheel, keep turning!*

*Spin my wheel, so long and fine, spin a thread
quite thin and fine, fit for bosom's veiling. Weaver,
weave quite light and fine Weaving e'er this veil of
mine, fit for feast-day wearing. Outward smooth
and pure within covered with the veil you spin
must a maiden's bosom be.*

*Outward smooth and pure within diligent and
chaste, will win suitors brave and charming.*

*Now the flax is wound, and the spinning
wheels stand still. The circle narrows, and
surrounded by the men, Jane tells a tale to
amuse them.*

*A maid, who kept her honor clean was seen from
quite a way by a nobleman, who, by mere chance,
did meet her one fine day. He jumped down from
his horse to say: Come, kiss me quick, my dove."
She cried in fear and trembling, "Why – why yes,
that I would love!"*

Hey, hey, ho, ho, why not say no?

*"Be calm," he said, "my dear sweet child, I give
my heart to you; no mockery or jest is this, my
love for you is true." "I'll make you happy! Take
this money, watch of gold, and ring, and if all
this is not enough, just ask for
anything."*

Hey, hey, ho, ho, that sounds quite good!

*"No, no," said she, "that's not so good; my
brother might just see, and if he told my
father – wow! That's not so good for me!"*

uns hier allzu nah ... Sonst könnt' es wohl gescheh'n.
Schaut nur, von jenem Hügel da könnt Ihr ihn ackern
seh'n.

CHORUS: Ho, ho, was soll das sein?

HANNE: Indem der Junker geht und sieht,
schwingt sich das lose Kind auf seinen Rappen
und entflieht geschwinder als der Wind. Lebt
wohl, rief sie, mein gnäd'ger Herr! So räch' ich meine
Schmach. Ganz eingewurzelt stehet er und gafft ihr
staunend nach.

CHORUS: Ha, ha, das war recht fein.

40. RECITATIVE: SIMON

Vom dürrn Osten dringt ein scharfer Eishauch jetzt
hervor. Schneidend fährt er durch die Luft,
verzehret jeden Dunst und hascht des Tieres Odem
selbst. Des grimmigen Tyranns, des Winters Sieg ist
nun vollbracht, und stummer Schrecken drückt den
ganzen Umfang der Natur.

41. ARIA: SIMON

Erblicke hier, betörter Mensch, erblicke deines
Lebens Bild. Verblühet ist dein kurzer Lenz,
erschöpft deines Sommers Kraft. Schon welkt dein
Herbst dem Alter zu, schon naht der bleiche Winter
sich und zeigt dir das off'ne Grab. Wo sind sie nun,
die hoh'n Entwürfe, die Hoffnungen vom Glück, die
Sucht nach eitler Ruhme, der Sorgen schwere Last?
Wo sind sie nun, die Wonnetage, verschwelgt in
Üppigkeit? Und wo die frohen Nächte, im Taumel
durchgewacht? Verschwunden sind sie wie ein
Traum. Nur Tugend bleibt.

42. RECITATIVE: SIMON

Die bleibt allein und leitet uns,
unwandelbar, durch Zeit und Jahreswechsel,
durch Jammer oder Freude bis zu
den höchsten Zielen hin.

43. TRIO AND DOUBLE CHORUS

SIMON: Dann bricht der große Morgen an, der
Allmacht zweites Wort erweckt zum neuen Dasein
uns, von Pain und Tod auf immer frei.

*"He's plowing all too close to us, or else it would be
fun. Look over yonder hillside there, you'll see
where he's begun."*

Ho, ho, hey, hey, is this for fun?

*And while the squire went off to look, she jumped
as quick's could be upon the horse that he'd
forsook. Fleet as the wind rode she. "Good health,"
she cried, "my noble knight, your insult now is
done." And quite astonished by the sight, he knew
the girl had won!*

Ha, ha, ho, ho, that's neatly done.

*From the barren east a fierce ice storm
blows up. Slicing through the air, it cuts
the fog and even stifles the animals'
breath. The victory of that grim
tyrant Winter is now complete; dumb
terror strikes the whole of Nature.*

29

*Consider, O deluded man the picture of your life.
Faded is your short spring, exhausted is your
summer's strength. Already your autumn has
withered into old age, already pallid winter draws
near and points you to the waiting grave. Where
are ye now, lofty schemes, high hopes of fortune,
the seeking after idle fame, the heavy weight of
cares? Where are ye now, ye days of pleasure,
gobbled up in fleshliness? And where are ye, O
happy nights passed sleepless in revelry? They have
vanished like a dream. Only virtue lasts.*

*It alone remains and guides us
eternally through time and
change of seasons, through misery
or joy to our highest goal.*

*Then the glorious morning will break, the promise
of the Almighty wakes us to new life free from
pain and death forever.*

(Please, turn page quietly)

LUKAS, SIMON: Die Himmelsporten öffnen sich, der heilige Berg erscheint. Ihn krönt des Herren Zelt, wo Ruh' und Frieden thront.

FIRST CHORUS: Wer darf durch diese Porten geh'n?

HANNE, LUKAS, SIMON: Der Arges mied und Gutes tat.

SECOND CHORUS: Wer darf besteigen diesen Berg?

HANNE, LUKAS, SIMON: Von dessen Lippen Wahrheit floß.

FIRST CHORUS: Wer darf in diesem Zelte wohnen?

HANNE, LUKAS, SIMON: Der Armen und Bedrängten half.

SECOND CHORUS: Wer wird den Frieden dort genießen?

HANNE, LUKAS, SIMON: Der Schutz und Recht der Unschuld gab.

FIRST CHORUS: O seht, der große Morgen naht.

SECOND CHORUS: O seht, er leuchtet schon.

BOTH CHORUSES: Die Himmelsporten öffnen sich, der heilige Berg erscheint. Vorüber sind, verbrauset sind die leidenvollen Tage, des Lebens Winterstürme. Ein ew'ger Frühling herrscht; und grenzenlose Seligkeit wird der Gerechten Lohn! Laßt uns wirken, laßt uns streben! Laßt uns kämpfen, laßt uns harren. zu erringen diesen Preis. Uns leite Deine Hand, o Gott! Verleih' uns Stärk' und Mut; dann siegen wir, dann geh'n wir ein in Deines Reiches Herrlichkeit. Amen.

The heavenly gates will open, the holy mountain will appear, the Lord's dwelling place, where rest and peace abide.

Who shall enter into these gates?

He who shuns evil and does good.

Who shall climb this mountain?

He whose lips speak truth.

Who shall dwell in this holy place?

He who has helped the poor and needy.

Who shall enjoy its peace?

He who gave shelter and justice to the innocent.

Behold, the glorious morning dawns!

Behold, it shines already.

The heavenly portals open, The holy mountain shines forth! Gone, vanished, are the sorrow-laden days of life's wintery storms. Eternal Spring reigns at last and boundless blessedness will be the reward of the righteous! May such reward at last come to us! Let us work, let us strive! Let us await it, and let us gain it at the last. Guide us by thy hand, O God. Renew in us courage and strength. Then shall we sing and go forth into the glory of thy kingdom. Amen.

Translation by Thomas Dunn
Handel and Haydn Society Artistic Director
1967-1986

HANDEL AND HAYDN SOCIETY
VOCAL APPRENTICESHIP PROGRAM

Spring Concert

ENJOY the young musicians of the Handel and Haydn Singers, Youth Chorus, Young Men's Ensemble, and Young Women's Chorus in a program featuring works by Bach, Brahms, Bernstein, and others.

SUNDAY, MAY 13 AT 7.30PM

Cutler Majestic Theater, Boston

Lisa Graham, Joseph Stillitano, and Heather Tryon, conductors

ADMISSION IS FREE

For more information, please call
Robin Baker at 617 262 1815, ext. 126.



31

Boston Early Music Festival

INTERNATIONAL BAROQUE OPERA • CELEBRATED CONCERTS • WORLD- FAMOUS EXHIBITION



Grammy-nominated

Boston Early Music Festival Orchestra & Chorus **Pergolesi's Vespers**

Friday, May 18, 2007 at 8pm
Emmanuel Church in Boston

Tickets: \$64-\$25 on sale now at WWW.BEMF.ORG or 617-661-1812

*"The Festival orchestra itself set new standards for a Baroque ensemble."
- American Record Guide*

**Announcing the 2007
Boston Early Music Festival
11-17 June 2007**

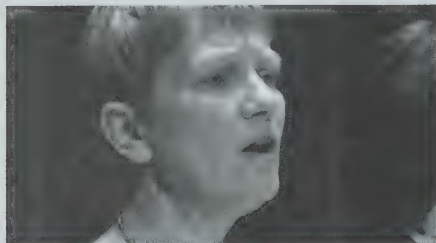
*featuring the
North American
premiere of Lully's
spectacular 1678 opera*

Psyché

Tickets on sale now at WWW.BEMF.ORG or 617-661-1812

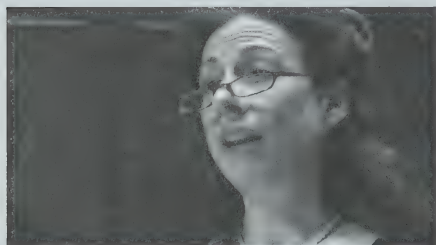
“Simply Sublime”

Handel and Haydn Society singers and instrumentalists share their excitement about the 2007-2008 Season.



Roberta Anderson, soprano
BACH: CHRISTMAS ORATORIO
DECEMBER 16 AND 19, 2007

The *Christmas Oratorio* is beautiful and perfect for the holiday season. The opening features brilliant flourishes with timpani, winds and strings, and is one of the greatest moments in all of music. The instrumental sinfonia that begins the second part—with angels and shepherds—is simply sublime.



Katherine Emory, alto
HAYDN: HARMONIEMESSE (HARMONY MASS)
APRIL 4 AND 6, 2008

I love this work. The melodies are gorgeous and there are moments of great simplistic beauty, but there is so much more to the Mass—and to all of Haydn's choral works—than we give him credit for. Haydn was such a sophisticated composer. His use of harmony and rhythm is extraordinary.

And, there's no one better than Sir Roger Norrington to show us how Haydn's music should be performed.



Murray Kidd, tenor
MOZART: REQUIEM
FEBRUARY 15-17, 2008

The Mozart *Requiem* is a great piece from a singer's point of view. It has some of the best vocal writing in all the repertoire. The instrumental parts complement the vocal lines in a way that makes it very exciting to sing. It runs the gamut of emotions, from intense longing to great joy and contentment. My favorite part is the “Lachrymosa”—it goes straight to the heart.

HANDEL: MESSIAH
NOVEMBER 30-DECEMBER 2, 2007

Handel and Haydn Society's *Messiah* is unique in the classical music world. The use of period instruments played by such great musicians, as well as the virtuosic singers in the chorus, makes each performance a joy. Most of the musicians have performed it together many times and that's what makes our *Messiah* so amazing: everyone can just relax and focus on the music without worrying about “all of those notes.”

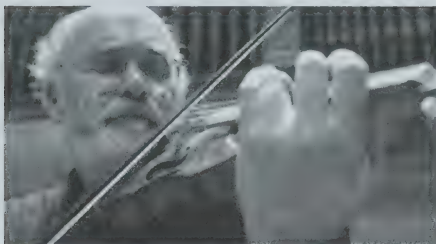


Stephen Hammer, principal oboe
DISTINCTLY BEETHOVEN
OCTOBER 19 AND 21, 2007

After many years of playing in the Orchestra under both Christopher Hogwood and Grant Llewellyn, I think the Handel and Haydn Society has become the best Mozart–Beethoven orchestra in the country. Our presentation of Beethoven's Ninth Symphony with Grant four seasons ago was a peak experience for both musicians and audience, so I'm really looking forward to playing the Seventh Symphony. It's Beethoven at his most effusive and an absolute feast for the winds. Kristian Bezuidenhout is also one of my favorite pianists and I can't wait to hear him play the third piano concerto.

CLASSICAL MASTERS
MARCH 7 AND 9, 2008

It's going to be a treat to perform with Jamie Somerville again when he plays horn concertos by Mozart and Haydn with Christopher Hogwood on the podium. Jamie is the BSO's principal horn but he also is one of world's finest performers on the period horn. He's nothing short of a marvel.



Daniel Stepner, concertmaster
ITALIAN VIRTUOSI
MARCH 21 AND 23, 2008

The "Italian Virtuosi" program I will lead next season will spotlight some of the very best of Italian and Italianate concerti grossi. The program includes Vivaldi's rarely heard double concerto for oboe and bassoon and Pietro Locatelli's touching portrayal of Ariadne's *Lament*. We also feature one of Handel's most lavish Italian cantatas, *Delirio Amoroso*, with the coloratura soprano Dominique Labelle. The voice is treated as a virtuoso instrument among others (oboe, recorder, solo violin, and strings) as it explores the heady vicissitudes of love.

ROYAL FIREWORKS
JANUARY 25 AND 27, 2008

Bach's rousing Orchestral Suite No. 4 for strings, woodwinds, trumpets, and drums is full of rhythmic play and dancing energy. Handel's *Royal Fireworks Music* is a perennial favorite in Boston, as it has been in London for two and a half centuries. Its outdoors appeal evokes the Thames fireworks displays of George III. Purcell's irresistible *Fairy Queen* is a late 17th-century take on Shakespeare's immortal *A Midsummer Night's Dream* and features some of Purcell's most inventive orchestral flourishes.

2007-2008 Ticket Packages are on sale! Visit our table in the lobby and **SUBSCRIBE TODAY!**

Call 617 266 3605 or visit www.handelandhaydn.org

The **LUX** *Diamond*
The Real Ideal



A COLLECTION OF THE WORLD'S MOST BRILLIANT DIAMONDS AND SETTINGS

LUX BOND & GREEN
SINCE 1898

BOSTON 416 BOYLSTON STREET (617) 266-4747 WELLESLEY 60 CENTRAL STREET (781) 238-9119
GREENWICH WESTPORT WEST HARTFORD GLASTONBURY HARTFORD SOUTH WINDSOR
MOHEGAN SUN 1-800-LBGREEN www.LBGreen.com

ARTISTIC LEADERSHIP

Sir Roger Norrington, Artistic Advisor
Grant Llewellyn, Principal Conductor
Christopher Hogwood, Conductor Laureate
John Finney, Associate Conductor/Chorusmaster

Lisa Graham, Conductor–Young Women's Chorus
Joseph Stillitano, Conductor–Young Men's Ensemble
Heather Tryon, Conductor–Singers and Youth Chorus

ADMINISTRATION

Marie-Hélène Bernard, Executive Director and CEO
Robin L. Baker, Director of Education
Michael E. Jendrysik, Artistic Services Manager
Jesse Levine, Music Librarian/ Production Manager/
Personnel Manager
Rachel C. King, Director of Development
Carla Ramlal, Annual Fund Manager
Emily Yoder, Development Assistant
Gregg D. Sorensen, Director of Marketing & Public Relations
Brian R. Stuart, Associate Director of Marketing

Sue D'Arrigo, Audience Services Manager
Samantha Basso, Box Office Assistant
Sarah Morrow, Box Office Assistant
John Young, Finance Manager
Nancy Igoe, Office Manager

Jesse Gilday, Production Intern
Erika Keith, Box Office Intern
Kait O'Neal, Marketing Intern
Kathryn Schmidt, Development Intern
Casner & Edwards, LLP, Of Counsel

Youth Outreach

VOCAL APPRENTICESHIP PROGRAM



The Vocal Apprenticeship Program addresses the needs of a special group of talented urban youngsters—those for whom the study of music can outline a path toward higher education and a career in music. The program provides intensive study along with the mentoring these young singers need to reach their full potential musically, academically, and personally.

The program includes four choral ensembles. **Singers** is for students age 8-11 who may not have sung in a choir before. The **Youth Chorus** features more than 50 choristers, ages 10-14. The **Young Women's Chorus** is a musically challenging ensemble for high school age females. The **Young Men's Ensemble**, for changing to changed male voices (grades 7+), is new this year thanks to a generous grant from the **Linde Family Foundation**.

For more information contact
Robin Baker at 617 262 1815, ext. 26
or rbaker@handelandhaydn.org for
an audition time.

Contributors

Handel and Haydn Society acknowledges the extraordinary support of its patrons, who enable the Society each season to present Classical and Baroque music at the highest artistic standards. In appreciation of this generosity, Handel and Haydn Society extends benefits and privileges, including invitations to exclusive events with the conductors and artists, priority ticketing services, and an insider's look into the Society and its mission. To become a patron of Handel and Haydn Society or to request additional information, please contact the Development Office at **617 262 1815**.

The following list of patrons acknowledges gifts received between July 1, 2005 and April 6, 2007.

THE CONDUCTOR'S CIRCLE

The Conductor's Circle brings together individuals who express their exceptional commitment to the Handel and Haydn Society by donating \$1,250 or more annually.

PLATINUM BATON (\$25,000 AND UP)

Mr. & Mrs. William F. Achtmeyer
Alfred & Fay Chandler
Todd Estabrook & John Tenhula
Deborah & Robert First
Stephanie JL Gertz
Mr. & Mrs. Nicholas Gleysteen
Mr. & Mrs. J. Robert Held
Karen & George Levy
Mary & Sherif Nada
Patricia Collins Nelson
Mr. & Mrs. Michael S. Scott Morton
Susan M. Stemper & Peter Lieberwirth
Mr. & Mrs. Wat H. Tyler
Bonnie & Bob Wax
Jane & James Wilson

DIAMOND BATON (\$10,000 - \$24,999)

Mr. & Mrs. John F. Cogan, Jr.
Ms. Julia Cox
Hon. Simon Eccles
Joseph M. Flynn
Mr. & Mrs. John W. Gerstmayr
Mr. & Mrs. Roy A. Hammer
Ian & Jean Harrison
Dr. Elma Hawkins
Ms. Winifred I. Li & Mr. William Oliver
Walter Howard Mayo III
Sandra Sue McQuay
& Michael J. Ruberto
Dr. & Mrs. Maurice M. Pechet
Mr. & Mrs. Timothy C. Robinson
Dr. Michael Fisher Sandler
William & Maureen Shenkman
Mr. Robert H. Scott
& Ms. Diane T. Spencer
Ms. Catherine B. Taylor
Kathleen & Walter Weld
Ms. Joan Wheeler

Janet & Dean Whitla
Miriam & Charles Wood III
Mr. & Mrs. Ronald N. Woodward
Mr. Christopher R. Yens
& Ms. Temple V. Gill
One Anonymous Donor

GOLD BATON (\$5,000 - \$9,999)

Amy S. Anthony
Mr. & Mrs. Thomas R. Cashman
Mr. & Mrs. John F. Cogan, Jr.
William & Sally Coughlin
Willma H. Davis
Mark E. Denneen
Eugene E. Grant
Mr. & Mrs. David B. Jenkins
Ms. Wanda Kim
Mr. & Mrs. Benjamin Kincannon
Seth A. & Beth S. Klarman
Mr. L. Edward Lashman
& Ms. Joyce Schwartz
Laura & Thomas Lucke
Alice McInerney
Dr. Betty I. Morningstar
Christopher & Phillida Purvis
George & Carol Sacerdote
Stanley & Kay Schlozman
Mr. Alistair Stranack
George & Patricia White
One Anonymous Donor

SILVER BATON (\$2,500 - \$4,999)

Mr. David & Dr. Sharman Altshuler
Afarin & Lee Bellisario
Mr. & Mrs. Bruce L. Blythe
Mr. & Mrs. Julian Bullitt
Dr. & Mrs. Edmund B. Cabot
Mr. & Mrs. J. Linzee Coolidge
Elizabeth C. Davis

Mary & Jim Deissler
Thomas & Ellen Draper
Howard & Darcy Fuguet
Dena & Felda Hardymon
Ms. Elizabeth Hartley-Brewer
Ms. Waltrud A. Lampe
Mr. Noel Harwerth
& Mr. Seth Melhado
Mr. & Mrs. George Hatsopoulos
Anneliese & J. Thomas Henderson
Mr. & Mrs. David B. Jenkins
Andrew & Andrea Kennedy
Mr. & Mrs. Remsen M Kinne III
Mr. & Mrs. Peter Kronberg
Lois Lowry & Martin Small
Mr. & Mrs. Richard A. MacKinnon
Mr. Holt Massey
Stephen Morrissey & Jill Harnsworth
Patricia & Stanley Orwell
Mr. & Mrs. Charles E. Porter
Mr. & Mrs. Jerome Preston, Jr.
Judith Lewis Rameior
Alice E. Richmond & David Rosenbloom
Ms. Robin Riggs & Mr. David Fish
Ms. Emily F. Schabacker
Robert N. Shapiro
Mr. & Mrs. Stephen A. Shaughnessy
Cathleen & Jim Stone
Jolinda & William Taylor
Jeffrey & Linda Thomas
Mr. & Mrs. Andreas Whittam-Smith
Michael & Rhonda Zinner

BRONZE BATON (\$1,250 - \$2,499)

Mr. Joseph A. Abuciewicz
Dr. & Mrs. F. Knight Alexander
Kathy & Robert Allen
Martha H. & Robert M. Bancroft
Dr. John Biggers & Dr. Betsey Williams



Support

THE HANDEL AND HAYDN SOCIETY

Have you enjoyed this performance? Do you believe in quality music education for local schoolchildren? Then please join the committed society of individuals whose support keeps Handel and Haydn Society at the forefront of Historically Informed Performance and arts education.

BY MAIL

Send check or credit card number to:
Handel and Haydn Society
300 Massachusetts Avenue
Boston, MA 02115

ONLINE

Log on to www.handelandhaydn.org
and click on "Contribute"

FOR MORE INFORMATION

Please contact Rachel King at
617 262 1815 or rking@handelandhaydn.org

Mr. Mark Brockmeier
Mr. & Mrs. Richard Burnes, Jr.
Barbara & Harlow Carpenter
Drs. Deborah and Laurence Chud
Mr. Robert Cotta
Mr. Paul A. Cully & Ms. Anne Kisil
James & Catherine Duffy
Dr. & Mrs. Jeffrey J. Elton
Emily & Jerome Farnsworth
George Fink & Sherry Robinson
Irving & Gloria Fox
Stephen & Rhea Gendzier
Anne & David Gergen
Mr. John W. Gorman
Suzanne & Easley Hamner
Robin & Dean Hanley

Joyce H. Hanlon & Michael Hanlon
Mr. & Mrs. James T. Hintlian
Ms. Martha Hoar
Richard & Ilene Jacobs
Mr. & Mrs. Remsen M. Kinne, III
Dr. & Mrs. Dieter Koch-Weser
Kip & Katherine Kumler
Butler & Lois Lampson
Mrs. Doris A. Lewald
Jane Manilych & Carl Kester
Peter G. Manson & Peter A. Durfee
Harriet & Michael Mayunsell
Mr. Michael McCarthy
Sharon F. Merrill & John Marino
Mr. James F. Millea
& Ms. Mary Ellen Bresciani

Mr. Anthony T. Moosey
Robert & Jane Morse
Ms. Marianne J. Norman
Dr. Winifred & Mr. Leroy Parker
Mr. & Mrs. Anthony Pell
Mr. & Mrs. Francis Perkins, Jr.
Mr. Samuel Perry
Mr. & Mrs. Lucien G. Robert
Ms. Joan K. Shafran & Mr. Rob Haimes
S. Parkman & Lisa Shaw
Mr. & Mrs. Norton Q. Sloan
David Steadman
& Sharon Ruatto-Steadman
Vita Weir and Edward Brice
Mr. & Mrs. Arnold B. Zetcher
Hon. Rya W. Zobel

37

INDIVIDUAL SUPPORT

CHORUS CIRCLE (\$500 - \$1249)

Ms. Christine L. Adamow
Mr. Mitchell Adams & Mr. Kevin Smith
Susan Baust

In memory of Roger T. Baust

Thomas & Holly Bazarnick
Ms. Roberta F. Benjamin
Mr. Richard J. Bishop
Linda Cabot Black
Matthew & Marlene Booth

Mr. & Mrs. Robert H. Bradley III
Dr. & Mrs. F. Richard Bringhurst
John & Diane Britton
Susan O. Bush
Phyllis H. Carey
Mr. Keith F. Carlson
& Ms. Kathleen McGirr
Mr. & Mrs. John Chafin
Robert V. Costello
Diddy & John Cullinane

Dr. & Mrs. Michael A. Drew
Alice & Roland Driscoll
Barry & Joyce Eisenstein
Mr. David B. Elsbree
Mr. & Mrs. Charles L. Gagnebin III
James & Melissa Gerrity
Joseph R. Godzik
Helen & Raymond Goodman
Ms. Mary Dalton Greer
Mr. & Mrs. Steven Grossman

Jonathan & Victoria Guest
 Mr.* & Mrs. George J. Guilbault
 David & Rebecca Hamlin
 Carroll & Molly Harrington
 Mr. & Mrs. Samuel A. Hartwell
 John & Patricia Herrin
 Mr. & Mrs. William Hicks
 Ms. Joan L. Hill & Mr. Eugene D. Hill III
 Dr. Douglas Horst & Ms. Maureen Phillips
 Jeffrey S. Hovis
 Ms. Nancy Irsay
 Ms. Rachel Jacobff
 Mr. & Mrs. James Joslin
 Mr. Kosmo Kallierako
 Mr. & Mrs. Barry C. Kay
 Mr. Thomas Kellener
 Mr. Paul V. Kelly & Ms. Linda Perrotto
 Margot Kittredge
 Drs. Allen & Jeanne Krieger
 Mr. Robert Krueger
 Mr. Paul Laferriere & Ms. Dorrie Parini
 Dr. & Mrs. John T. LaRossa
 Mr. & Mrs. R. Willis Leith
 Lynne & Jesse Lipcon
 Ms. Julia Lloyd
 Richard & Nancy Lubin
 Mr. & Mrs. Robert E. Lyons
 Samuel & Elizabeth Magruder
 Mr. James Matteson
 & Mrs. Helene Matteson
 Mr. Philip F. May
 Mr. William B. McDiarmid
 Mr. & Mrs. Edward McMellen
 Christopher Mekal & Gilles Quintal
 Mr. & Mrs. Stephen Neff
 Mr. & Mrs. Larry Nelson
 Mr. & Mrs. Timothy J. Oyer
 Ms. Charlene Panek
 Mr. & Mrs. Rienzi B. Parker, Jr.
 Robert Pemberton
 & Barbara Jordan Pemberton
 Drs. Robert & Veronica Petersen
 Mr. Harold I. Pratt
 James C. Rehnquist
 Dr. & Mrs. William A. Ribich
 Mr. & Mrs. Lucien G. Robert
 Kathryn & William Robinson
 Lois C. Russell
 Kenneth B. Sampson
 Mr. John Schnapp & Ms. Rebecca Boyter
 Drs. Richard & Mary Scott
 Mr. & Mrs. Robert G. Scully
 John & Marilyn Shea
 Theodore Sims & Linda Bui
 June Smith & Steve Pensinger
 John & Jean Southard
 Sir Murray & Lady Stuart-Smith
 Dr. Michael C. Summers
 Mr. Thomas A. Teal & Ms. Anne Nou

Ms. Anne Umphrey
 Mr. & Mrs. Timothy Vaill
 Mr. & Mrs. Jacques Van der Kerkhof
 Judith Verhave
 Mr. & Mrs. James H. Wallace
 Ms. Arlene Weintraub
 & Mr. Howard Weintraub
 Dr. Arthur C. Waltman
 & Ms. Carol Walton-Phillips
 Mr. & Mrs. Robert F. Welborn
 Mr. Edward W. Weld
 Ms. D. Eleanor Westney
 Drs. Marshall & Katharine Wolf
 Mr. Stephen Woodsum
 & Ms. Anne Lovett
 Mr. Clifford S. Wunderlich

ORCHESTRA CIRCLE (\$250 TO \$499)

Steven & Jane Akin
 Ms. Sarah F. Anderson
 & Ms. Myriam C. Anderson
 Ellen & Jeffrey Angley
 Ms. Anne-Marie H. Applin
 Ms. Constance F. Armstrong
 Ms. Robin Baker
 Mr. Edward R. Bedrosian
 Mr. David Begelfer
 & Ms. Betsy Ann Libby
 Mr. & Mrs. Richard W. Benka
 Dr. & Mrs. Leo L. Beranek
 Mr. Bennett J. Beres
 Ms. Sally Jo Bernard
 Ms. Marie-Paule Bondat
 Richard & Joan Bowen
 Mr. Robert Brack & Ms. Janet Bailey
 Mr. & Mrs. Robert H. Bradley III
 Mr. & Mrs. R. Warren Breckenridge
 Ms. Sierra Bright
 Miss Mary Broussard
 Rev. Thomas W. Buckley
 Dr. & Mrs. Ronald B. Campbell, Jr.
 M. Perry & Dawn Chapman
 Dr. Deborah Choate
 Mr. & Mrs. William Christianson
 Mr. & Mrs. Michael Chu
 Mr. Frank Ciano
 Mr. William C. Clendaniel
 & Mr. Ronald Barbagallo
 Christine A. Coakley
 Dr. & Mrs. Mark Conrad
 Mr. & Mrs. Robert C. Cowen
 Ms. Jennifer Craig
 Amanda & Robert Crone
 William & Joan Crosson
 Ms. Janice A. Cundey
 Mr. & Mrs. Arthur R. Curtis
 Ms. Joanne D'Alessandro
 Judy & Jack Duncan
 Mr. Joel Farrell
 Dr. & Mrs. James F. Flagg
 Ms. Deborah L. Freeman
 Mr. Michael E. Gellert
 Mr. A. Carter George
 Peter & Elaine Gilmore
 Ms. Kirsten Glindebo
 & Mr. Carl V. Quaeysaegens
 Ms. Judith Goldberg
 Drs. Alfred & Joan Goldberg
 Mr. & Mrs. Kenneth B. Gould
 A. C. Greer
 Mr. & Mrs. Philipp Grefe
 Mr. John Gregson
 Mr. & Mrs. Charles H. Griswold
 Ms. Ann Guttendorf
 Mr. & Mrs. Theodore C. Haffenreffer
 Mr. & Mrs. Robert C. Hamilton
 Mrs. Alice B. Hatch
 Mr. Bruce Hauben & Ms. Joyce Brinton
 Mr. & Mrs. Charles Helliwell
 Barry & Janis Hennessey
 Jean & R. Michael Henry
 Mr. Thomas F. Hindle
 Ms. Priscilla Hindmarsh
 Ms. Pauline Ho Bynum
 Mr. & Mrs. Barry E. Hoffman
 Mark & Cynthia Holthouse
 Ms. Emily C. Hood
 Mr. David M. Hough
 Peter & Jane Howard
 John & Susan Howland
 Arthur & Eileen Hulnick
 Ms. Sara L. Johnson
 Mr. Alan C. Kay & Ms. Bonnie MacBird
 Ms. Karen V. Kelly
 Mr. Raht Ketusingha
 & Ms. Teresa Mayors
 James & Carol Kinlan
 James & Judith Kotanchik
 Ms. Linda Kush & Mr. Spencer Morrow
 Ms. Kathy Lafreniere
 Ms. Claire Laporte & Mr. Neil Kulick
 Charles LeCompte
 Mr. & Mrs. Lawrence R. Levinson
 Mr. & Mrs. George V. Lewald
 Ms. Nancy Lukitsch
 & Mr. Murray Metcalfe
 Ms. Elizabeth MacKay-Gray
 Mr. William K. Mackey
 Charles & Dolores Magraw
 Dr. & Mrs. Edward J. Martens
 Mr. Lawrence A. Martin
 Dr. Marcia McClintock Folsom
 Mr. William M. McDermott
 Mr. & Mrs. Michael A. Miller
 Ms. Lisa Y. Miller and Mr. George Miller
 Mr. & Mrs. John R. Moot
 Mr. & Mrs. Carl M. Nagel
 Mr. & Mrs. Howard P. Nelson

Mr. Lorrel B. Nichols, Jr.
 Mr. Bill Nigreen
 & Mrs. Kathleen McDermott
 Ms. Nancy Nizel
 Ms. Marie B. Normoyle
 Mr. H. Peter Norstrand
 Scott & Grace Offen
 Richard Ortner
 Mr. Everett W. Page
 Scott & Diane Palmer
 Ms. Catherine E. Peterson
 Ms. Karen M. Poage
 Susan & Leo Poverman
 Daniel J. Powell
 John & Suzanne Pratt
 Mr. & Mrs. Tracy D. Pratt
 Frank & Ginny Prout
 Stephen & Geraldine Ricci
 Ms. Elizabeth G. Riely
 Dr. & Mrs. Arthur G. Robins
 Paul & Ann Sagan

Paul & Mary Sandman
 Ms. Elizabeth M. Sanning
 Robert & Catherine G. Schneider
 Ute & Tom Schuster
 Mr. & Mrs. Amos Hugh Scott
 Dr. Lawrence Selter
 Mr. & Mrs. Sherwood T. Small
 Mr. & Mrs. Derek A. Smith
 Dr. Rex Neal Smith
 Mr. Eric John Snyder
 Mr. Albert B. Staebler
 Ms. Ann Stenbeck
 Mr. & Mrs. Daniel Stroock
 Mr. Maynard K. Terrell
 Ms. Nathalie Dana Thompson
 Ms. Vilma Thompson
 Mr. David Tosi
 Mr. Leon Trilling
 David & Prema Tuerck
 Mr. & Mrs. Richard L. Tuve II
 Kent & Nancy Van Zant

Frank & Beth Waldorf
 Dr. & Mrs. Edward Walk
 Donald & Susan Ware
 Mr. Henry Warren
 Dr. Ruth S. Westheimer
 Ms. Virginia J. Wieland
 Ms. Kathryn A. Willmore
 Mr. J. David Wimberly
 John & Renate Winter
 Susan & Peter Workum
 Mr. & Mrs. Bernhardt J. Wuensch
 & Mr. David Shuckra
 Mr. & Mrs. John C. Wyman
 Mr. Marc R. Young
 Jeanne & Peter Yozell
 Peter and Patricia Zappa
 Dr. John Zupancic & Ms. Rachel Leaney
Two Anonymous Donors

**deceased*

INSTITUTIONAL SUPPORT

PLATINUM BENEFACTORS (\$25,000 AND UP)

The Boston Foundation
 George Frederick Jewett Foundation
 Jane's Trust
 Linde Family Foundation
 Massachusetts Cultural Council
 Parthenon Group
Two Anonymous Donors

DIAMOND BENEFACTORS (\$10,000 - \$24,999)

Alliance Print Group*
 Bank of America Foundation
 Virginia Wellington Cabot Foundation
 The Harold Whitworth Pierce
 Charitable Trust
 The Helen G. Hauben Foundation
 Kingsbury Road Charitable Trust
 E. Nakamichi Foundation
 National Endowment for the Arts
 William E. Schrafft and Bertha E. Schrafft
 Charitable Trust
 SunLife Financial
 Westport Rivers Vineyard and Winery

GOLD BENEFACTORS (\$5,000 - \$9,999)

Barrington Foundation
 Brookline Bank
 The Catered Affair

Cedar Tree Foundation
 Clipper Ship Foundation
 Alice Willard Dorr Foundation
 Ann & Gordon Getty Foundation
 Greenewalt Charitable Trust
 John Hancock Financial Services
 Esther B. Kahn Charitable Foundation
 Ratskesky Foundation
 Bessie Pappas Charitable Foundation
 Putnam Investments
 The Seth Sprague Educational and
 Charitable Foundation
 Stearns Charitable Trust

SILVER BENEFACTORS (\$2,500 - \$4,999)

Boston Private Bank & Trust Company
 Four Seasons Hotel, Boston*
 Charles and Sara Goldberg
 Charitable Trust
 Handel House, London*
 Landry and Arcari*
 Lux, Bond, and Green
 Abbott and Dorothy H. Stevens
 Foundation
 Tables of Content

BRONZE BENEFACTORS (\$1,000 - \$2,499)

Analog Devices
 Bose Corporation*

Boston Cultural Council
 Brockton Cultural Council
 Dean's Sweets of Portland
 Charles Stark Draper Laboratory
 Greenberg Traurig, LLP
 Lawrence Cultural Council
 Lynn Arts, Inc.
 Paula Jac'lyn*
 William & Lia Poorvu
 Family Foundation
 Ramsey McCluskey Family Foundation
 The Sainer Charity
 Talbots
 Upstairs at the Square*

**Includes support of our
 2006 and 2007 Galas*



**Your commercial &
financial printing solution company**

Our comprehensive services include:

- Superior offset and web printing
- CD production and packaging
- Variable data printing
- Press okays and Full Production Services
- Point of Purchase products
- Fulfillment/distribution services

933 E. Second Street Boston MA 02127

Phone: 617.464.4669

Fax: 617.464.4670

www.allianceprint.com

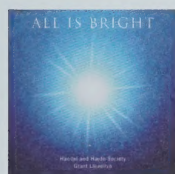


Inspired ORCHESTRA
Rousing CHORUS

Recordings

AVAILABLE IN THE LOBBY AT SELECTED CONCERTS

ALL IS BRIGHT



Beautiful vocal works for the season featuring the Society's acclaimed chorus. Grant Llewellyn, conductor.

PRICE: \$15

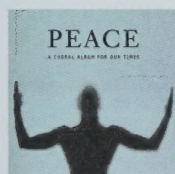
ARLEEN AUGER: HAYDN ARIAS & CANTATAS



The legendary soprano Arleen Auger's 1988 recording with the Society. Christopher Hogwood, conductor.

PRICE: \$15

PEACE: A CHORAL ALBUM FOR OUR TIMES



Strikingly beautiful *a cappella* works illuminating themes of peace. Grant Llewellyn, conductor.

PRICE: \$15

UNTO US A CHILD IS BORN



Beautiful, seasonal music by English composers Byrd and Tallis. Grant Llewellyn, conductor.

PRICE: \$15

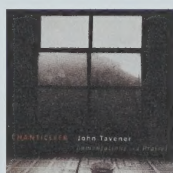
ALEXANDER'S FEAST/ODE FOR ST. CECILIA'S DAY



Mozart's arrangements of music by Handel, performed in German. Christopher Hogwood, conductor.

PRICE: \$27 (2-CD set)

TAVENER: LAMENTATIONS AND PRAISES



GRAMMY® Award winning recording with vocal ensemble Chanticleer of this hauntingly beautiful liturgical drama.

PRICE: \$15

HANDEL/ARR. MOZART: MESSIAH



Mozart's arrangement of Handel's *Messiah* performed in English. Andrew Parrott, conductor.

PRICE: \$27 (2-CD set)

CDS MAY BE PURCHASED ONLINE AT

WWW.HANDELANDHAYDN.ORG

OR BY CALLING US AT 617 262 1815



Compelling.

90.9wbur

One show ends. Another begins.

You stay tuned in.

From the East Coast to the Middle East,
the stories change,
but your station remains the same.

Compelling.
(the way news should be)



Members make public radio possible.